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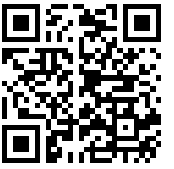

Flowers
AND
Flower Lore.

REV. HILDERIC FRIEND

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BY THE
REV. HILDERIC FRIEND, F.L.S.,
Author of "A Glossary of Devonshire Plant Names," "The Willow Pattern," etc.

WITH ILLUSTRATIONS, INDEX AND NOTES.

THIRD EDITION, IN ONE VOLUME.

LONDON:
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A PROOF OF GRATITUDE,

AND IN ADMIRATION OF HIS PROFOUND ERUDITION,

THIS BOOK IS

Dedicated

(BY KIND PERMISSION)

TO

F. MAX MULLER, M.A.,

PROFESSOR OF COMPARATIVE PHILOLOGY AT OXFORD; FOREIGN MEMBER

OF THE FRENCH INSTITUTE, ETC., ETC., ETC.

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PREFACE.

I VENTURE to think that the Title of the present volume will sufficiently indicate its scope, while the Introduction and Notes will supply such other information as may be required for the intelligent study of Flower Lore. It is therefore quite unnecessary for me to write a long preface, especially as I have taken pains to acknowledge my obligations to former writers by giving their names and the titles of their works whenever I have been indebted to them. I have every reason to hope that as great care has been taken in the preparation and revision of this work, it may give pleasure and satisfaction to such as, either from the love of Natural History or of Folk Lore, shall make it their study.

HILDERIC FRIEND.

BRACKLEY, *November 6th*, 1883.

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INTRODUCTION.

FLOWERS are the friends of all, and we look with amazement at the person who cannot find some amount of pleasure in their study. Children love to gather them as they take their country rambles or return from the village school; the sick are always delighted when a bouquet is brought into the chamber of suffering; mothers love to place them on table and in vase both for the sake of their beauty and their fragrance; the wealthy spend fortunes on conservatories and greenhouses; while the peasant cottager feels that something is wanting if he has not a few pots in his window or a border in his garden set apart for their cultivation. Here we are concerned, not with the cultivation of plants and flowers, but with their history and names, with the curious uses to which they have been applied, and the legends which cluster around them,—in fact, with anything that legend, poetry, fancy, or imagination can supply of interest in connection therewith. But though the present work covers a great deal of ground, it does not by any means claim to be exhaustive. Since the author commenced his work other labourers have announced the preparation of books bearing on the same subject, yet there is little need to fear that the works of Messrs. Dyer, Britten, and others will cover exactly the same field, or say all that might be said on so interesting a theme. Very little has been said about Oriental Flower-lore, as I hope in a short time to finish the arrangement of matter collected during my residence in the East, with a view to the publication of a companion

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volume to the present. Since the MS. of the present book was completed, eighteen months ago, I have given constant attention to the study of flower-lore, my visits to various parts of the country having afforded me many opportunities for gleaning information at first-hand from the humble cottagers living in out-of-the-way districts, as well as from persons whose studies lead them into these fields of exploration. I have thought it would be interesting, therefore, to notice, in this brief Introduction, a few matters which have either been omitted altogether in the following chapters, or which have received but scanty attention.

First, then, in reference to books. My work has throughout been performed away from reference libraries, and I have been obliged to fall back on my own small supply of books, and on the rustic population met with in Kent, Sussex, Devon, Somerset, Oxon, Bucks, Northants, and other parts of England. This has proved both an evil and a boon. I find it far more interesting to glean information direct from the people than it is to repeat it from books, and so whatever I have been able to gather up in this way will have the advantage of freshness and originality. But, on the other hand, when facts need careful verification, and statements need authentication, it is sometimes a great convenience to have all the best authorities at hand, that their aid may be called in. I have, in the absence of a public library, formed a considerable collection of works on plant-lore, and to these the reader will find constant reference made. But some valuable books were either unknown to me when my various chapters were being written, or have appeared since they were completed, and so have not been mentioned either in the body of the work or in the notes which accompany each chapter. The most valuable of these is the second volume of the "Mythologie des Plantes," by Mons. A. de Gubernatis, the first volume of whose work appeared in 1878. But since this indispensable work treats chiefly of Indian, Greek, and Romance plant-lore, it would have been impossible for me to have used it largely in the present volume had the second part

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been published before I finished my own. While I have referred more than once to a work on the "Plant-Lore of Shakespeare," by the Rev. H. N. Ellacombe, I have to remark that during the present year another book on this subject has appeared under the title of "The Shakspere Flora." Mr. Grindon has produced an interesting volume, and deserves the thanks of all students of Shakspere and of natural history for this useful work. "Flora Symbolica," by Mr. Ingram, is another of the new works which ought to be mentioned. It would have been specially helpful to me in writing the chapter on "The Language of Flowers" had it appeared in time. But the book which touches most nearly the subjects here treated is a volume published a few years since at Belfast under the title of "Flower-Lore." It was only after my own book had been completed, and the title of "Flower-Lore" chosen for it, that I became aware of the existence of this very useful publication. One fault mars most of these works, however, and that is the want of references and authorities. When the name of a writer of note is given no clue is supplied as to the particular volume or chapter whence the information is culled, and so we are unable to verify the quotations or go to the authorities without great difficulty. I had hoped to see Mr. Dyer's volume on the "Folklore of Plants," before writing this Introduction, but as the volume is not yet published I cannot speak of its merits; nor can I do more than mention the fact that Mr. Britten promises shortly to give us the result of many years study of this subject. It does not come into my programme to call attention to works treating purely of botany; nor must I enumerate those interesting volumes by such writers as Darwin, Lubbock, Grant Allen, and others which introduce us to the charming study of evolutionary phases of plant-life. I can only hope that the present volume may lead some to enter upon the study of flowers and plants in their widest relationships, when they will find these works of inestimable value.

Having supplied a Bibliography, as well as full critical and

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bibliographical notes on each chapter, it is not necessary that I should dwell further on the subject of works for general reading or for reference, and I will therefore now turn to another matter—viz., that which concerns the collection of flower-lore from the mouths of the people. During my residenee in Devonshire I took great delight in studying the local names of wild and cultivated flowers and plants. In collecting these and preparing them for publication, I soon found that the people had a great deal of information to communicate respecting their favourite plants, and as much of this was novel and interesting, I made careful note of everything I heard. While I have embodied a great deal of this information in the following pages, my note-books still contain many other facts and fancies of not less interest, some of which deserve to be placed on special record here. Thus, while the garland woven for the fairies is somewhat elaborate, it does not claim to be exhaustive. In Sussex and Kent—my own native and adopted counties—we find remnants of fairy influence in the names of places and plants which linger amongst us still. I have shown how Pixy and Puck have become confused, and how they sometimes appear as good, at other times as bad characters. So in these counties the same confusion in name seems apparent, for while the wild Geranium (*G. Robertianum*) is in some places claimed by Robin Hood, the seed vessel of this plant, noted for its sharp point, is known as Pook-needle, or the needle employed by the fairies, just as the Scandix is called Puck-needle in Hants. In Ireland again we hear of tufts of grass which bear the name of Hungry-grass, because it grows up where people have sat down to eat, and have left again without paying their respects to the fairies by leaving them some portion of the food. This will remind us of what has been said in the following pages about Cloutie's Croft and kindred subjects. The following recipe for obtaining a sight of the fairies was written about the year 1600, and will perhaps prove interesting in connection with "The Fairy Garland." The writer says: "We have a precious ungent, prepared according to the

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receipt of a celebrated alchymist, which, applied to your visual orb, will enable you to behold without difficulty or danger the most potent fairy or spirit you may encounter. This is the form of the preparation:—R. A pint of sallet-oyle, and put it into a vial-glasse; but first wash it with rose-water and marygolde water; the flowers to be gathered towards the East. Wash it till the oyle becomes white; then put it into the glasse, and then put thereto the budds of hollyhocke, the flowers of marygolde, the flowers or toppess of wild thime, the budds of young hazle, and the thime must be gathered neare the side of a hill where fayries use to be; and take the grasse of a fayrie throne; then all these put into the oyle into the glasse; and sette it to dissolve three dayes in the sunne, and then keep it for thy use." It is worthy of note that while the curious, tangled, brush-like growth which one often sees on Rose-bushes is called Donnerbesen on the Continent, and Old-man's Beard in the West of England, it elsewhere bears the name of Elf-rod. Here again Puck, the Old Man, the Thunderer, and the Elf are brought into close connection. At Wrexham we find an old Oak-tree sometimes known as the Fairy Oak, but usually this tree is claimed by Thor, Jupiter, or Perun.

The association of Puck or the devil with plants is much more extensive than one would at first imagine. Nor is this the case in England or Europe alone. The Malays place thorns on the floor to keep out demons when a child is born; the Hindûs regard the Garlic and Ocymum as capable of expelling and even destroying evil monsters; while in China, if a person is troubled with evil spirits a trailing plant, known on account of its unpleasant smell as the Fowl-dung Creeper, is employed for purposes of exorcism. Among the names which pass current on the Continent we find the Datura or Thorn-Apple (*Stramonium*) called Herbe du diable and Pomme du diable. Among the Little Russians the Artemisia and Hemlock alike play their *rôle* in connection with diabolism.

Respecting the Virgin, I have recently found the country folk in one part of Oxfordshire retaining an interesting legend which

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connects the name of her ladyship with the spotted Persicaria. It will be remembered that in consequence of the dark spot which marks the centre of every leaf belonging to this plant, popular tradition asserts that it grew beneath the cross, and received this distinction through the drops of blood which fell from the Saviour's wounds touching its leaves. The Oxonian, however, says that the Virgin was wont of old to use its leaves for the manufacture of a valuable ointment, but that on one occasion she sought it in vain. Finding it afterwards, when the need had passed away, she condemned it, and gave it the rank of an ordinary weed. This is expressed in the local rhyme :—

"She could not find in time of need,
And so she pinched it for a weed."

The mark on the leaf is the impress of the Virgin's finger, and the Persicaria is now the only weed that is not useful for something. In Bucks the White Lily (*L. candidum*) is dedicated to the Virgin under the name of Lady-lily, while in some parts of Prussia the Holy-grass (*Hierochloa*), which is held to be sacred, is consecrated to her. I may also mention that in addition to the names for the Foxglove given in the chapter on "The Virgin's Bower," the French call it *Doigts de la Vierge*. In the "Mythologie des Plantes" will be found a number of other facts respecting the flower-lore of the Virgin which cannot be here adduced. During a recent visit to the West of England, I found that the name of Virgin Mary's Nipple was applied by the people in some parts of Somerset to a certain plant noted for the milk-white sap which flows from it on being gathered. It is not a little curious that this plant, which belongs to the Spurge family, should in some places be consecrated to the devil, but so it is; and a number of other plants will be found to fall into similar categories.

I have not by any means exhausted the subject of "Bridal Wreaths and Bouquets" in Chapter IV. A Royal wedding has taken place in England since that chapter was written, and an opportunity was then afforded us of seeing what part flowers had to

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play in the interesting ceremony. Speaking of the approaching marriage of Prince Leopold the papers published in April 1882 said :—"The dresses of the bridesmaids are of white moiré antique, trimmed with white satin, the head-dresses being composed of clusters of violets, primroses, and white heather blossoms, the *tout ensemble* being extremely tasteful in design." I have quoted in one chapter (p. 489) some lines from a lately deceased author, in which the name "Seven-years' Love" is mentioned as designating a common flower in the West of England. The Rev. H. Ellacombe has kindly informed me that he has often seen the country bridesmaids in Gloucestershire and other parts bringing the double-flowered Yarrow (*Achillea Ptarmica*) to the hymeneal altar under this very name, which certainly is most expressive.

Since the following pages were written, we have had an opportunity of seeing how flower-lore originates and grows, for we have recently added to our calendar, in connection with the late Lord Beaconsfield, a new festival, under the title of Primrose Day. "The future historian will probably not find it very easy to establish the connection between the memory of Lord Beaconsfield and the Primrose, or to say why the modest yellow flower should be accepted as the symbol of a political career, more bold, brilliant, and strange, perhaps, than any other of its time in England. But if the Primrose is to become symbolic, like the Plantagenista and the *Fleur de lis*, the Orange-lily, and various other plants and flowers, it must be admitted that its purpose was well served at the unveiling of his statue." So reads the *Daily News* of April 20th, 1883; and the information which the papers contained respecting Primrose Day and the ceremonies observed on the occasion leads us to believe that we shall have this day commemorated, as Royal Oak Day has been, for many years. Ladies will wear primroses in their head-dresses, and gentlemen sport them in button-holes, and wreaths will still be consecrated at the Earl's shrine, when our heads are laid in the dust, and when the real meaning of the custom is forgotten.

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The custom of presenting bouquets to distinguished personages on every occasion of interest seems to be on the increase. If the Princess Beatrice happens to keep her birthday at Baveno the good people send flowers—*veri fiori Italiani*, as Her Majesty calls them—in honour of the occasion; if the Princess of Wales visits some provincial town, bouquets are the order of the day. Does a general land on his native shores after an exciting campaign, then flowers greet him, too. The pretty custom of sending wreaths for the coffins of deceased friends is also growing, and it is certainly a delicate, expressive, and touching method of paying tribute to their memory. The Queen and Royal Family have set us an example again and again in this matter, and it is an example which we have not been slow to imitate. By this I do not mean to say that the custom is new, or originated with ourselves, for I have proved the contrary in the following pages, but the life of the ancient custom, so far from dying out, seems to be reviving under the influence of kindlier feeling, cultivated taste, and fuller knowledge both of human nature and of the world of nature.

Respecting the notions which used to be entertained of the virtues of plants, I have quite recently come across two or three interesting illustrations. In Oxon and the neighbouring counties the pretty Shaking-grass (*Briza*) is called Quakers, from its constant quivering. Now on the Doctrine of Signatures, that which shakes is good for a shaking complaint, and as ague is not uncommon in some low-lying districts, the people maintain that if you keep Quakers in the house you will be free from the quaking complaint! This notion was common among the old folk, but is fast dying out, and I have only found people of over threescore years possessed of the idea. In Bucks it is not only maintained that the wife rules where Sage grows vigorously,—a notion elsewhere attached to the Rosemary,—but a farmer recently informed me that the same plant would thrive or decline as the master's business prospered or failed. He asserted that it was perfectly true, for at one time he was doing badly, and the Sage began to wither; as but

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soon as the tide turned the plant began to thrive again. This curious association of plants with the weal and woe of individuals and nations is widespread, and while I have given various illustrations of it in the following chapters, I may here supply one other which has just come under my notice. It is said that one of the great treasures in the Hohenzollern Museum at Berlin is a fragment of wood from an ancient Pear-tree at the foot of the Unsterberg, near Salzburg, which, according to tradition, would blossom and bear so long as the German Empire flourished, but would die with the fall of the Imperial power. In 1806, when the Empire was dissolved, and the Confederation of the Rhine formed, the tree withered away, and the poet Chamisso alluded to the old legend in one of his poems. The tree remained lifeless for over sixty years, but in 1871, after the establishment of the new German Empire, the old trunk suddenly put forth branches, blossomed, and bore fruit.

As I have treated somewhat fully of the popular names of plants I must resist the temptation which here presents itself to dwell on some new names which have lately come under my notice. But I may be allowed to say that in treating of the history and etymology of words I have frequently quoted the opinions of others even when I have not been able to endorse them. I trust that the reader will carefully distinguish between the quotations made from other writers—such, for instance, as Dr. Prior—and the statements made by myself. Professor Max Müller, who has done me the honour of accepting the dedication of this volume, remarked, on reading some of the proof sheets, that he did not agree with all the derivations proposed. Neither do I; at the same time I have thought it right in some cases to place alternative etymologies before the reader, that he, too, may judge of their respective merits. Professor Skeat calls Dr. Prior a most unsafe guide in matters of etymology, and I pointed out, in my review of Mr. Grindon's "Shakspere Flora" in the *Academy*, that the "Popular Names of British Plants" must not be quoted as a final authority on many

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important points. At the same time we have no other book which as yet fills the place, and while the reader may be placed on his guard, he may at the same time be assured that there is much ingenuity and learning displayed in Dr. Prior's interesting and useful work. If I have sometimes been led into error through relying too much upon his book, it has been for this reason; but I have more than once had to state that his etymologies were open to question. I may instance here in passing the words Marygold (p. 96), and Rose (p. 432); concerning which latter name Professor Max Müller writes: "You state that ῥόδον meant 'a red flower,' though you add that this is open to question. I had some years ago a dispute about it with Professor Wright of Cambridge, as you will see in the *Academy* for 1874, May 2nd and 23rd, and I think I proved that ῥόδον was an Aryan word, and meant originally no more than SPRIG, flower. Perhaps this might be mentioned." This kind reference enables me to point out the fact that I have in this case, as in many others, quoted words which I did not fully endorse; and I again request the reader to distinguish sharply between quotations from others, and *bonâ fide* statements of my own. Attention to this rule will be helpful alike to reader or critic and author.

A curious instance of the association of the Cross with plants has recently occurred to me, concerning which I have found no mention in the usual works on plant-lore. In Sussex, Kent, Bucks, and Northants I find it is still customary, when a cabbage is cut and the stalk left in the ground to produce greens, for the cottager to cut a X on the top of the upright stalk. I have inquired again and again why this is done, but the only answer I can get is to the effect that no greens will shoot out around the stalk if this mark is not inserted. That this is a piece of superstition every one may prove who is possessed of a piece of ground; but the idea seems to be this—that a cabbage stalk so marked is secure against the plant-demon, whose business it is to do injury to the gardens which are not carefully watched, and the plants

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which are not protected by the sacred sign. From Thorpe's "Northern Mythology" (iii., 268) we learn that in the flax-fields of Flanders there grows a plant called the *Rood-selken,* the red spots of which on its bright green leaves betoken the blood which fell on it from the Cross, and which neither snow nor rain has ever since been able to wash off. This reference to blood-plants reminds us of what Dr. Seemann states respecting the flower-lore of St. John. "About Hanover" (he says) "I have often observed devout Roman Catholics going on the morning of St. John's Day to neighbouring sandhills, gathering on the roots of herbs a certain insect (*Coccus Polonica*) looking like drops of blood, and thought by them to be created on purpose to keep alive the remembrance of the foul murder of St. John the Baptist, and only to be met with on the morning of the day set apart for him by the Church." It will be remembered that the reddish-coloured sap to the Hypericum is called the blood of John the Baptist, just as the plant itself is consecrated to him under the name of St. John's Wort.

A great deal more might have been written about the connection which flowers and plants have with heraldic badges. As a favourite flower among our forefathers the Columbine found its way into heraldic blazonry. It occurs, for example, in the crest of the old Barons Grey of Vitten. In the bill presented by the painter in connection with the funeral ceremonies of Lord Grey we read: "Item, his creste with the favron, or, sette on a leſte-hande glove, argent, out thereof issuyinge caste over threade, a branche of Collobyns, blue, the stalk vert." In his "Coronary Herbs" Guillim also makes mention of the Columbine: "He beareth argent, a chevron sable, between three Columbines slipped proper, by the name of Hall, of Coventry. The Columbine is pleasing to the eye, as well in respect of the seemly (and not vulgar) shape, as in regard to the azury colour thereof, and is holden to be very medicinal." We are told of Opitz, a German poet, that he became a member of the "Order of the Palm-tree," while recently we read that the King of the Netherlands had conferred the "Order of the

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Crown of Oak" on certain meritorious individuals. The Oak formed the badge of the Stewarts. As, however, it was not evergreen, the Highlanders regarded this as ominous of the fate of the royal house. The Fir formed the armorial ensign or crest of one of the clans, while Holly, Juniper, Pine, Heather, Mistletoe, and many other plants have found association with other Highland tribes. The town of Rheims is said to derive its name from the Buckthorn (*Rhamnus*, called *Reim* in old French), on which account two branches of that plant are intertwined as the arms of the town. The Broom was embroidered on the dress and worked into the jewels of the Plantagenet family, just as the Dragon is in China to day. In 1496 the Amsterdam Chamber of the Eglantine was founded, and took for its motto the words, *In Liefde Bloeyende*—"Blossoming in Love." Nearly a century after two of the literary guilds of Antwerp arrived at Amsterdam, bearing the titles of the Fig Tree and the White Lavender Bloom. Henceforth the Eglantine was known as the Old Chamber. The first wife of Henry VIII. of England, Katherine of Aragon, had the Pomegranate for her emblem. Members of "the Order of the Broom-flower, instituted by Saint Lewis the French king, did wear a collar composed of Broom husks, or codds, interlaced with Flowers de Lys. King Lewis chose this Broom for his emblem, adding these words, '*Exaltat humiles*,' intimating that God had exalted him for his humility to the Royal throne of France," says Ross. Another Lewis or Louis instituted "the Order of the Thistle, called also the Order of Burbon, in honour of the Virgin Mary, A.D. 1370. This consisted of six-and-twenty knights who wore a belt, in which was embroydered the word *Esperance*,; it had a buckle of gold, at which hung a tuft like a Thistle," etc. Francis, Duke of Bretaigne, A.D. 1450, instituted the Order of the Ears of Corn, which was so called because the golden collar was made in the form of Ears of Corn, and "to signifie that Princes should be careful to preserve Husbandry." In 809 an Order was created whose collar was made up of Thistles and Rue, "the one being full of prickles, and not to

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be touched without hurting the skin, the other is good against serpents and poyson." Ross, who supplies us with the foregoing information in his "View of all Religions in the World," 1696, adds that "The Order of the Lily or of Navarre was instituted by Prince Garcia, the sixth of that name, in the city of Nagera, A.D. 1048, where the image of the Virgin Mary issuing out of a Lily was discovered in the time of the King's sickness, who thereupon suddenly recovered his health; and in token of gratitude instituted the Order of Knights of St. Mary of the Lily, consisting of eight-and-thirty-knights whereof he was chief. Each of these weareth a Lily on his breast, made of silver, and a double chain of gold enterlaced with the Gothish letter M, which stands for Mary. At the end of the chain hangeth a Flower de luce, carrying the same letter crowned." Other orders have at various times been created, but these must suffice.

The Language of Flowers is a subject which is possessed of great charms for the fairer sex, but I have not dwelt on it so fully as some might have wished, seeing that more books have been written on this than on any other branch of Flower-lore. With the mere sentimental expression of ideas by a forced use of certain flowers, or by means of buds and leaves placed in certain positions, I have but little sympathy. On the other hand, there are many peculiarities connected with flowers—their colour, size, time of growth number, and period of decline—which may suggest to the thoughtful a variety of the most pleasing ideas. Thus in the Gulistan a wise man is asked how it is that of all the lofty trees which God has created, none is called *Azad*, or "free," except the Cypress, which bears no fruit. He replies that each has its appropriate produce and appointed season. In its season each is fresh and blooming, then it becomes dry and withered. But the Cypress, ever flourishing, knows none of this, and of the same nature are the *Azads*, or religious independents. In like manner the same tree, together with the Yew and Arbor Vitæ, has been regarded as symbolic of longevity, or of a life beyond the grave. Such

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symbolism may prove very instructive, and has, in fact, in all ages and among all races had its peculiar use.

The custom of planting trees on special occasions seems to be growing. When Epping Forest was declared free for the use of Her Majesty's subjects for all time a tree was planted in the Queen's name to commemorate the event. Many trees were planted in various parts of the country when the Heir Apparent was married; and the Prince and Princess have on various occasions been called upon to show their skill at arboriculture since then. This year their Royal Highnesses visited St. Leonards to open the Alexandra Park, and a tree was then planted; while at Leicester the Princess planted a tree with a spade whose handle was of ivory, chastely ornamented with oak-leaves, and bearing the inscription, "May 29th, Royal Oak Day." Many other customs, some of them tracing their origin back to a dim antiquity, are still in vogue amongst us. The Russian papers recently announced that collections were being made at the Universities of that country to purchase a wreath with which to decorate the grave of Mr. Darwin in Westminster Abbey. I have called attention to this custom in the following pages and shown that it existed centuries ago in Greece and Rome. Another pretty custom is still regularly observed amongst us. A few days ago (November 5th) the colours of a victorious regiment were bedecked with Laurel, the victor's emblem, concerning which I have also written somewhat fully.

In Bucks, I find that the young people still make use of love-divination by means of the Knapweed (*Centaurea nigra*) in very similar fashion to that described on page 289. The florets should all be stripped off, and the rest of the flower-head placed in the bosom. If, on being withdrawn, one of these spikes, of which three should be employed, is found to have grown, that one represents the true lover. A few other notices of living flower-lore from the borders of Oxon, Bucks, and Northants may here be given. Take the root of Mandrake, as Bryony is called, and give a small portion

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to the horses in their food. It will make them sleek and improve their condition. Mandrake is still sold for medicinal and other purposes, and it is also believed that the plant takes the form of the human figure. This piece of folk-lore I find in Somersetshire also.

The stems of the Deadly Nightshade cut in small pieces, threaded, and worn as a necklace, will prevent teething fits in children. The same is said of the stem or branches of the common Elder, only the plant employed must by no means grow in its natural state, or it loses its influence. To be specially efficacious it should grow out of the decayed stump of a hollow tree, where birds have dropped the seed. To bring a sprig of Shepherd's Thyme, as wild Thyme is called, into the house is thought very unlucky, as by so doing you bring death or severe illness to some member of your family. My informant tells me that she was once charged with hastening the death of her own sister in this way, and as the neighbours and family more than once accused her of this great crime, it preyed upon her mind till it made her almost ill herself. The common Cinquefoil, or five-leaved grass (*Potentilla*), has a charm attached to it as a fortune-teller. Find a five-leaved grass with seven leaflets, and put it under your pillow. You will then dream of your lover, and the person about whom you dream "you surely will have, as sure as the dead man lies in his grave." Much the same is said of an Even-ash. Repeat the following lines :—

> "This Even-ash I double in three,
> The first man I meet my true love shall be;
> If he be married let him pass by,
> But if he be single let him draw nigh."

Or say as follows :—

> "This Even-ash I carry in hand,
> The first I meet shall be my husband!
> If he be single then he may draw nigh,
> But if he be married then he may pass by."

The leaf must be thrown in the face of the person first met. In the place of the Tinker-tailor rhyme which is repeated when

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counting the bents of Rye-grass, we have the following in use in the Midlands :—

> " Little house, big house, pig-sty, barn,
> Rich man, poor man, beggar man, thief,
> Silk, satin, cotton, or wool,
> Black, white, red, or blue."

Such are a few of the lingering remnants of a past age of superstition, and I give them here, because they have not come under my notice in books, although we find the usual works on folklore teeming with exactly similar rhymes and sayings.

There are still many little matters which I had noted for treatment here, but my space is already exhausted, and I must close. I have to thank the publishers for the illustrations with which they have enlivened and beautified the pages of this book, but for the explanations which accompany them I am in no way responsible. I regret to find that in a few instances these explanations are faulty, but the reader will be able to rectify the mistakes by reading " stamens " instead of " anthers," and " pistil " instead of " stamen " in those cases where, as on page 224, the errors occur. Every effort has been made to ensure the greatest accuracy in identifying the various plants named, and by the aid of the copious Index which has been compiled, reference may be made to each of the scattered notices bearing on those flowers which one desires specially to study. I would also direct attention to the Additions and Corrections on page 698, where the reader will find references to some of the latest information respecting flower-lore. May the work prove both interesting and profitable!

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PINKS.

1. Dianthus prolifer; 2. D. Armeria; 3. D. Carthusianorum; 4. D. superbus 5. D. deltoides; 6. D. cæsius; section of blossom; seeds.

CHAPTER I.

THE FAIRY GARLAND.

"Trib, trib, fairies: come: and remember your parts.
Fairies use flowers for their charactery."

SHAKSPERE.

IN "the good old times" people believed in the existence of fairies as firmly as they believed in their own. In the secluded villages of Fair Devonia, whence I write, you will still frequently meet with people whose faith in the "good folk" is as unshaken as ever. The heathery moors and verdant dales of Devon and Cornwall are not more romantic and attractive than are many of the tales which still pass current among the peasantry, respecting the fate of some pixy-led mortal —a traveller who has found himself at midnight trespassing in

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Fairyland, and has been overcome by a spell which he could not break, until he had been led to dance with the pixies, or travel to some remote spot, where he would ultimately find himself after the magic influence had passed away. It is, however, but fair to say, that at least some of these romantic stories have a not very fairy-like foundation, for, under the influence of cider or some other kind of drink, a man will often be seen turning out of the village inn, late at night, too stupid to be able to direct his steps homeward, and if in the morning he is found lying on the village green, or clutching the brushwood by the stream, it may be needful for him to invent a story to account for his strange position; and it is in this way that many of the tales relating to pixy-led individuals in these and other parts have originated. But setting this sad corruption of the simple faith of our ancestors aside, there is something enchanting in the stories we were all familiar with in our youth, connected with the tiny fairy or elf. For the romance I must ask you to turn to other works in connection with this subject, or to the volumes to which reference is made in our bibliography: our present concern is not so much with fairy tales, as with the flowers and plants which are supposed to have a connection in some way or other with the mythic creatures that figure in them. Regarding fairies as "the fair ones" and as taking upon themselves miniature human forms, we shall be prepared to find that their name stands connected with flowers of delicate texture and fair complexion. Everyone knows the wild, rambling Stitchwort which clambers up our country hedgerows and peeps out between the prickly branches and delicate blossoms of hawthorn and brier. Children know the flowers under the more familiar names of Snappers, Snapjacks, or Allbones, but in Devonshire another name is familiar. We have said that people still believe in fairies here, but they know them by the name of Pixies or

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Piskies. Now if you were to ask a lad in some parts of Devonshire the name of the Stitchwort, his ready answer would be, "Us calls en Pixies." Whether it is their delicate white form which has secured them their name, or a supposition that fairies are particularly fond of them, or whether it is because of their curious habit of popping out their heads between the dark leaves of the hedgerow, we cannot say; but the fact remains that the Stitchwort helps to form the Fairy Garland. This flower must not be gathered, or you will certainly be pixy-led.

Nor is this the only plant claimed by these tiny beings. In the northern counties of England there is a plant called Fairy Butter. It is what we call a Fungus, and receives its name from the supposition that it is made in the night, and scattered about by the fairies. This is a very different thing from the *fairies' butter* which we read of in connection with mines, and concerning which a friend thus writes:—"'The labourers in the mines have stories respecting *sprights of small people*, as they call them; and they used to say that when the damp rises up from the underground vaults, they heard strange noises, like people knocking and hammering. These damps render many lame, and kill others outright, without any visible hurt upon them.' Shakspere addresses the

"'Elves of hills, brooks, standing lakes, and groves;'

"and we may conclude that *fairy butter* was not known in his time, but was a later superstition. Pennant, however, mentions that there is a substance found at a great depth in crevices of limestone rocks in sinking for lead-ore, near Holywell in Flintshire, which is called *Menyn Tylna* (*Tylwyth*) *Teg*, or *fairies' butter*. This is a substance of nature's own churning, but it affords a proof how strongly the 'little people' have kept their hold on the imaginations of miners as well as others." [1]

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Halliwell remarks that "although the fairies have nearly disappeared from our popular superstitions, a few curious traces of them may be found in provincial terms. Fairy Butter, a fungus excrescence sometimes found about the roots of old trees, or a species of *tremella* found on Furze and Broom. Fairy circles, Fairy rings, or Fairy dances, circles of coarse green grass often seen in meadows and downs, and attributed to the dancing of the fairies." These fairy rings are familiar to us all. It often happens that in the neighbourhood of these rings you may find large numbers of Mushrooms and Toadstools, which, together with their quick growth during a single night, would easily lead people to imagine that the fairies had something to do with their production. Although Shakspere does not mention Fairy Butter, it is easy to prove that the superstition respecting the connection of fairies and fungi existed in his time. The common Toadstool (*Marasmius oreades*) is in some places called Pixy-stool, and a broad species of fungus, probably the same as that called Fairy Butter in some parts, is in others known as Pixy-puff. In Shakspere's "Tempest" we find a reference to pixy-rings, and the superstition that the elves make Mushrooms:—

> "You demi-puppets that
> By moonshine do the green sour ringlets make,
> Whereof the ewe not bites, and you whose pastime
> Is to make midnight Mushrooms, that rejoice
> To hear the solemn curfew."[2]

In Pope's "Rape of the Lock" (I. 31), we read

> "Of airy elves, by moonlight shadows seen,
> The silver token and the circled green."

Only the other day it was related to me by a person living in Devonshire, that these rings were still believed by some to be caused by the fairies catching the colts found in the fields, and

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riding them round and round. Michael Drayton, referring to these circles, says of the fairies:—

> "They in their courses make that round,
> In meadows and in marshes found,
> Of them so call'd the fairy ground."

And, once more, Browne, in his "Britannia's Pastorals" (1613-16) describes

> "A pleasant mead
> Where fairies often did their measures tread,
> Which in the meadows made such circles green,
> As if with garlands it had crownèd been.
> Within one of these rounds was to be seen
> A hillock rise, where oft the fairy-queen
> At twilight sat."

Mons. de Gubernatis has the following note on the German words: "Elfenkraut, Elfgras (*herbe des Elfes*).—When, on a clear night, under the lime-trees, the elves dance in a ring around the meadows, they trace there green circles, in which the plants which their aërial feet have touched will spring up with marvellous vigour. There is one of these, however, which in particular receives the name of Fairy-plant (*l'herbe des Elfes*)—viz., the *Vesleria cærulea*, which owes its name to its circular form."

One writer tells us that when the damsels of old gathered May-dew on the grass, which they made use of to improve their complexions, they left undisturbed such of it as they perceived on the fairy-rings, apprehensive that the fairies should in revenge destroy their beauty; nor was it reckoned safe to put the foot within the rings, lest they should be liable to fairies' power.

The fact that fairies are frequently spoken of as "the folk," "the little folk," or "the good folk," has led to an ingenious, but we believe false, interpretation of the name Foxglove. In the "Language of Flowers" (F. Warne & Co.) we read: "The Foxglove also holds a deadly poison in its exquisite cap-like cups.

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It is a Fairy plant, as its true name proves—*i.e.*, Folks'-glove, not Foxglove. By the 'Folks,' or more commonly 'good folks,' our ancestors meant the fairies. The shape of the flower doubtless suggested the name. In France it is called, '*Gant de Nôtre Dame*,' or 'Our Lady's, the Virgin's, Glove.' We think, however, that the Irish name, 'Fairy Cap,' is more in accordance with its beautiful blossoms, lined as it is with such delicate point lace." Thus it appears that the Foxglove does really enter into the Fairy Garland, even if we do not admit that the name is a corruption of Folks'-glove. I shall not here enter into a discussion respecting the interpretation of the name just given, but it may be well, for the sake of guarding against error, to state that we find no record of such a word as Folks'-glove. In the Anglo-Saxon lists we find *Foxes glofa* and *Foxes glove*, but nothing which would lead us to suppose the word to be a corruption of Folks'-glove. Dr. Prior says that the name Foxglove is so inappropriate to the plant that many explanations of it have been attempted, by means of which it might be made to appear that it means something different from the glove of a

FOXGLOVE (*Digitalis purpurea*).
a, *b*, plant; *c*, corolla (in section); *d*, calyx and pistil; *e*, *f*, sections of fruit.

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fox. Its Norwegian names, which teach us that the English syllable fox is not a corruption of folks, mean fox-bell and fox-music. Here we have a possible explanation of our own name, which may formerly have been *foxes-gleow*, or "fox-music." Gleow is connected with our word "glee," and has reference to a favourite instrument of earlier times—a ring of bells hung on an arched support, a tintinnabulum; which this plant, with its hanging bell-shaped flowers, so exactly resembles. Quite recently we have seen in nurseries and toy-shops bells of this description for the amusement of children, hanging exactly in the form of the flowers on the foxglove stem, and this explanation of the name is both ingenious and suggestive. We shall speak of this flower again.[3]

The delicate little Ground-flax or Mill-mountain is also a Fairy plant, being known on account of its tender form as Fairy-flax and Fairy-lint. In his "Wreck of the Hesperus" Longfellow uses the former of these terms, but probably in reference to another plant (*Linum perenne*):—

"Blue were her eyes as the Fairy-flax."

Let me here introduce a passage which is full of interest in connection with this subject, from a most enjoyable book, Mrs. Whitcombe's "Bygone Days in Devon and Cornwall":—"The pixies are said to have the power of assuming various shapes, but their dress, whether belonging to an aristocratic elf or one of less pretensions, is always green.[4] The fairies established their kingdom for a time in Devonshire; however, the pixies proclaimed war, and a terrible battle ensued. King Oberon was dethroned, and his antagonists declared the conquerors; but previous to the battle we may imagine the banquet took place of which Browne in his 'Britannia's Pastorals' gives so pretty a description:—

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"'A little mushrome, that was now grown thinner,
By being one time shaven for the dinner,'

"served for a table. The dainty covering was of pure white rose-leaves; the trenchers of 'little silver spangles'; the salt, 'the small bone of a fishe's backe'; the bread, 'the milke-white kernells of the hazell-nut':—

"'The cupboard, suteable to all the rest,
Was, as the table, with like cov'ring drest;
The ewre and bason were, as fitting well,
A perriwinckle and a cockle-shell;
The glasses, pure and thinner than we can
See from the sea-betroth'd Venetian,
Were all of ice, not made to overlast
One supper, and betwixt two Cowslipps cast.'

"And then we read of a little fairy, who, 'cladd in a sute of rush,' a 'monkeshood flower serving for a hatt,' and under a 'cloake of the spider's loome,' brought in the bottles—every bottle was a 'cherry-stone':—

"'To each a seed pearle servèd for a screwe,
And most of them were fill'd with early dewe;
Some choicer ones, as for the king most meet,
Held mel-dew, and the honey-suckles sweet.'

"The fairies had even their musicians, whose hautboys were of syves (*i.e.* chives):—

"'Excepting one, which pufte the player's face,
And was a chibole, serving for the base;
Then came the service. The first dishes were
In white broth boylde, a crammèd grasshopper;
A pismire roasted whole; five crayfish eggs;
The udder of a mouse; two hornett's leggs;
Insteed of olyves, cleanly pickl'd sloes;
Then of a batt were serv'd the petty-toes;
Three fleas in souse; a criquet from the bryne;
And of a dormouse, last, a lusty chyne.'

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"Truly a very dainty banquet:—

"'The first course thus serv'd in, next follow'd on
The faierye nobles, ushering Oberon,
Their mighty king, a prince of subtill powre,
Cladd in a sute of speckled gilliflowre.
His hatt, by some choice master in the trade,
Was (like a helmet) of a lilly made.
His ruffe, a daizyie, was soe neately trimme,
As if, of purpose, it had growne for him.
His points were of the lady-grasse, in streakes,
And all were tagg'd, as fitt with titmouse beakes.
His girdle, not three tymes as broade as thynne,
Was of a little trout's selfe-spangled skinne.
His bootes (for he was booted at that tyde)
Were fittly made of halfe a squirrell's hyde;
His cloake was of the velvett flowres, and lynde
With flowre-de-lices of the choicest kinde.'"

A description of the concert then follows; but we have perhaps gleaned from the choice and racy poem enough to show that fairies in those days knew how to enjoy life, and could turn their Garland to good account. In her interesting Letters to Robert Southey, now published under the title of "The Borders of the Tamar and Tavy," Mrs. Bray tells some interesting Devonshire pixy stories, one of which relates to flowers, and admirably illustrates our present study. It runs as follows:—"Near a pixy-field in this neighbourhood, there lived on a time an old woman who possessed a cottage and a very pretty garden, wherein she cultivated a most beautiful bed of tulips. The pixies, it is traditionally averred, so delighted in this spot that they would carry their elfin babies thither, and sing them to rest. Often at the dead hour of the night a sweet lullaby was heard, and strains of the most melodious music would float in the air, that seemed to owe their origin to no other musicians than the beautiful tulips themselves: and whilst these delicate flowers waved their heads

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to the evening breeze, it sometimes seemed as if they were marking time to their own singing. As soon as the elfin babies were lulled asleep by such melodies, the pixies would return to the neighbouring field, and there commence dancing, making those rings on the green, which showed, even to mortal eyes, what sort of gambols had occupied them during the night-season.

TULIP (*Tulipa Gesneriana*).
a, plant; *b*, pistil and anthers.

"At the first dawn of light the watchful pixies once more sought the tulips, and though still invisible could be heard kissing and caressing their babies. The tulips, thus favoured by a race of genii, retained their beauty much longer than any other flowers in the garden; whilst, though contrary to their nature, as the pixies breathed over them they became as fragrant as roses; and so delighted at all this was the old woman who possessed the garden that she never suffered a single tulip to be plucked from its stem.

"At length, however, she died; and the heir who succeeded her destroyed the enchanted flowers, and converted the spot into a Parsley bed—a circumstance which so disappointed and offended the pixies, that they caused it to wither away; and indeed for many years nothing would grow in the beds of the whole garden. But these sprites, though eager in resenting an injury, were, like

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most warm spirits, equally capable of returning a benefit; and if they destroyed the product of the good old woman's garden, when it had fallen into unworthy hands, they tended the bed that wrapped her clay with affectionate solicitude. For they were heard lamenting and singing sweet dirges around her grave; nor did they neglect to pay this mournful tribute to her memory every night before the moon was at the full; for then their high solemnity of dancing, singing, and rejoicing took place, to hail the queen of the night on completing her silver circle in the skies. No human hand ever tended the grave of the poor old woman who had nurtured the tulip bed for the delight of these elfin creatures, but no rank weed was ever seen to grow upon it: the sod was ever green, and the prettiest flowers would spring up without sowing or planting, and so they continued to do till it was supposed the mortal body was reduced to its original dust."

This tale, among others, was gleaned from the chat of the simple folk which still retain those unsophisticated and interesting manners which have for so long a time distinguished the peasantry of the West of England.

In many countries it is believed that mortals are transformed into fairies by eating of Ambrosia or some peculiar kind of herb.[5] When I was living in the East I once visited a celebrated spot, on which it was reputed that such a plant had grown in former times, and in connection with which my Chinese pandit told me the following legend. You will perhaps see the same tradition in other books at some future time, differing from the present account in some of its details; but I have copied the story from a translation which I made at the time when it was told me, and shall leave you to compare it with other versions when you may meet with them. The legend states that a certain Emperor of China was on one occasion taking a quiet walk on the hillsides

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in the neighbourhood of his palace, when he unexpectedly came across two females of very different ages, one apparently very young, the other quite an old dame. He was startled, moreover, by observing that the young woman, as she appeared to be, was severely chastising the aged matron; and, puzzled to know how such a thing could happen in a land where reverence for the aged is one of the first lessons the young are taught, he demanded an explanation. The reply was that she who appeared as a youthful maiden was in reality the mother of the aged lady she was chastizing; that, in fact, the mother was correcting her daughter. His curiosity was thus still further excited, and he forthwith questioned them respecting the cause of the mother's youthful appearance. In reply they informed him that she had eaten of the plant which makes mortals into fairies or genii; in China called *Sín*, and derived from the words for man and mountain; perhaps because the elves were supposed to prefer mountain abodes.[6] The Emperor naturally inquired if the plant could still be obtained, and was told that such a thing was possible. After gleaning all the necessary information he departed, and forthwith despatched a faithful servant in search, telling him there were many difficulties in the way; but that if his mission were successful, he should be abundantly rewarded. The servant took ship, attended by a number of followers, and after a tedious voyage reached the neighbourhood in which the Ambrosia grew, and to his joy saw that the hill was covered with the plant he sought. He laid in a good supply, and made preparations for a speedy departure, that he might convey to his royal master the much-wished-for herb. On arising next morning, however, he found that the plant which he had gathered had withered: he therefore resolved to eat it himself, and search for more, whose roots should be better supplied with the nourishment required for keeping it fresh during the voyage home. But lo! when he went

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in search the second time all had disappeared save one small plant, and that was down the side of a dangerous cliff. For the purpose of securing this one remaining root, none of his retinue would risk their lives; so the faithful servant himself went down, and as he went, suddenly his hold gave way and he fell, to all appearance a lifeless corpse, to the bottom of the rugged mountain, and was lost in the valley beneath. But just at that moment a large white bird, a stork, regarded among the Chinese as a symbol of immortality, was seen to rise on the wing and soar away. It was a messenger from the genii world, come to bear him away to enjoy the blessing he had sought for his lord. To this time the anniversary of the day is kept by the simple and devoted people, and large numbers annually flock to the hillside to bathe in the waters which ripple in the valley below, and so seek to be participators in his bliss. They also show you the traditional plant, but do not now claim for it any mysterious powers. It is only in Eastern lands that you can still feel the beating pulse of the old life which supports itself on legends like these; in England we have the fossil remains of the past, but the life is already almost extinct. A knowledge of such facts as these, however, will enable us in imagination to resuscitate the skeleton which is still our heritage, and picture to ourselves the kind of feelings and actions which made up so great a portion of the daily life and worship of our simple-minded ancestors.

I presume there is scarcely any boy or girl in England who does not know the Wood Sorrel. Sometimes it is called Bread-and-Cheese in country places, or Cuckoo's Meat. The plant is easily recognised in the spring-time by its three delicate leaflets on a rather long stalk, and by its lovely white flowers, which at first sight resemble those of the wood-anemone, except that they are smaller. These tiny white flowers, with their delicate purple

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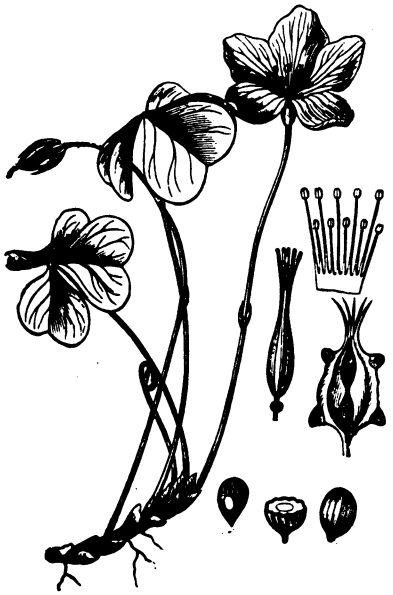
veins, are called by the Welsh Fairy-bells, and the people used to believe that the merry peals which call the elves to "moonlight dance and revelry," were sounded forth by these miniature bells. You will thus see that those mysterious beings are not destitute of that music which hath charms. It is curious here to notice that the idea of flower-music frequently comes out in the names of plants. We have already seen that the word Foxglove may have meant Fox-music, and now have learnt that in Wales the fairies have their bells; whilst in Ireland the Foxglove is also devoted to their use for musical entertainments, and called, as the Wood Sorrel is in Wales, Fairy-bell. Everyone again is familiar with the Harebell, and if the fox has music, why should not the hare? The name Campanula also has reference to bells, but is given to those plants whose flowers are bell-shaped, and does not refer to fairy music. The same may be said of Bluebell, where the colour and shape of the flower are the points indicated by the name. This connection between bells and flowers, which I have again referred to in the notes to this chapter, is also brought out in connection with the word Squill. In Italian (as Dr. Prior reminds us) the word *squilla* is now used to denote the small vesper-bell which is rung in the Campanili for evening service; but it is doubtful whether the plant was called by this name on



WOOD SORREL.

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account of its likeness to a bell, as the word Harebell, which is applied to the Squill, would lead us to suppose; or whether the bell was called *squilla* on account of its resemblance to the flower. It is enough that we here see how easily people might come to regard fairies, and animals which are often connected with fairies, elves and witches, as possessed of bells and music in the shape of flowers.

HAREBELL.

Among the Danes a fairy is called Elle, and this seems to have been the source of some confusion respecting the names of plants The Elecampane, for example, is known sometimes as Elf-wort and Elf-dock. The latter half of the second name applies to the broad leaves which characterize the plant; and possibly on account of the first syllables of Ele-campane being confused with the Danish Elle, the term Elf was employed to denote the kind of dock. Here the fairies seem to have come into possession of a plant by stratagem,—taking advantage of a similarity in the sound of words,—and so gaining another plant for their Garland, which by right was never intended for them. Perhaps

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something similar to this will account for the Alder-tree being called Elletræ, Elle or Fairy-tree, where the original name of the Alder would be easily confused with the word for an elf or fairy.[7] It is a Danish belief that he who stands under an elder-bush at twelve o'clock on Midsummer eve will see the king of the elves go by with all his train.

It will naturally be asked by many who read these pages whether other people believe in fairies; and if so, whether they dedicate flowers to their use? We can reply that in this matter also the "whole world is kin"; and what one people believes and practises, others do also. To take one illustration, and that from a country where the people are generally regarded as doing everything as differently from ourselves as possible; I mean China. At the time of the Chinese New Year, which falls a month or six weeks later than our own, and is the greatest festival in the whole year, the people delight in decorating their houses, as we do at Christmas, with flowers and shrubs. The custom observed by us is originally the same as that observed by the "Heathen Chinee." Among the flowers which are in blossom at this season is one choicely-scented little Daffodil, with flowers about the size of a butter-cup, the whole plant often being no more than six inches high. The people go into the markets and buy these plants, carry them home, and place them in a shallow dish filled with pebbles and clean water. Here they grow after the fashion of hyacinths in English windows, and require very little attention after having been once planted. It is the pride of every cottager to have one of these flowers in full bloom at New Year's tide, and many of the children have plants of their own as well. And now for the name of this pretty little plant: it is called in Canton *Shui Sín Fá*, which means "Water-Fairy-Flower," so that we at once see the same connection between flowers and fairies in the East as we have at home. The foregoing remarks are the

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result of my own observation in China itself; but since writing them I have come across the following passage in a valuable work on Botany, which will fully bear out what I have said. "The Chinese call this species of Narcissus (viz., *N. Tazetta*) *Shuey seen fa*, and it is used by them for religious purposes at the New Year. The bulbs are sent every year from Chinchew, being only kept at Canton during the time of their flowering. They are planted in pots made to retain water, filled with sand or small stones." I may add that the Balsam is in Canton called *Fung Sin Fá*, or "Phœnix-Fairy-Flower." These illustrations must suffice, as we should soon fill a volume if we allowed ourselves to ramble about among the luxuriant flowers and foliage of tropical climes.

I must now call attention to some more of our common English flowers of which the Fairy Garland is composed. We have spoken of Fairy Butter; but those fortunate little sprites have not only butter, but cheese as well. It is interesting to find that in Yorkshire the "cheeses" or fruit of the Mallow are called Fairy Cheeses, so that we may be assured that they do not go hungry. But then they are not supposed to be able to eat off the ground as the uncivilized people in some parts of the world do, so in Cheshire and North Wales we find that they are supplied with Fairy Tables in the shape of Fungi. Whether, after they have been thus supplied with cheese, butter, and tables, they eat with their fingers or not, on the principle that fingers were made before knives and forks, we are not authorized to say; but certain it is that they have fingers, aye, and gloves to cover them withal, as we shall presently see. And then, who ever heard of creatures like these being penniless? Or if they should at times be unable to spit on their money at the sight of the new moon, certainly they ought to be able to turn their purses in their pockets! In Lincolnshire we find that a

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kind of fungus like a cup or old-fashioned purse with small objects inside is called a Fairy purse, and we presume that the "small objects" represent their cash. Our little heroes and heroines are supposed to require a dip in the sparkling liquid sometimes for the sake of maintaining both a cleanly appearance and fair features, hence we hear in some places of a plant (*Peziza coccinea*) being called Fairies' Bath; and since they would present a very bald appearance to English eyes without a proper covering for the pate, the good people in Jersey provide them with a wig, and call a certain flower (*Cuscuta Epithymum*) Fairies' Hair.

We have now to notice another fact in connection with elves. Let us go down into Cornwall, and we shall there find lingering still the remnants of an old superstition and corresponding custom. When the full crop of apples has been gathered in, it is unlucky to pick any odd ones that may be found remaining afterwards. They are the property of the pixies or elves, and on no account should these creatures be robbed of their due. Originally it was customary to leave a few apples on the trees purposely for their use, it being supposed that they would then exert their influence on behalf of a good crop for the next year. In Devonshire it is still said to be unlucky to gather fruit out of season. We had a few raspberries growing on our bushes late one autumn, after all the other fruit had been gathered. I one day brought several into the house, when the servant remarked that it was very unlucky. The pixies did not like to be robbed of the fruit which they regarded as their own. Similar beliefs exist in most parts of England, and almost everywhere abroad. In some old dictionaries, and dictionaries of provincial and obsolete words, we find such words as Pix, Pex, Pixy-word. Thus Pix or Pex means—"To pick up fruit, as apples or walnuts, after the main crop is taken in"; and Pixy-word is a provincial expression for Pixy-hoard—"The pixy's

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hoard, or what is left after the 'picking'; the few remaining apples upon a tree, the crop of which has been gathered. Pixy-word is the term in the neighbourhood of Axminster, and, I believe, in Devonshire generally. In the neighbourhood of Crewkerne the same meaning is conveyed by Col-pexy."[8] When we find the people in Devonshire thus devoted to the Pixy it is not surprising if we hear that they call their vegetables and fruits after those tiny elves. Looking over a gardener's catalogue the other day I found that he was advertising a Savoy Cabbage under the name of the "Little Pixie." From an interesting volume by Dr. M. C. Cooke, entitled "Freaks and Marvels of Plant Life," we learn that other flowers were once originally fairy property. "Some of the tubular flowers are beautiful enough to merit the old belief that they were the habitations of the 'good people.'

> "'"'Twas I that led you through the painted meads,
> Where the light fairies danced upon the flowers,
> Ranging on every leaf an orient pearl,
> Which, struck together with the silken wind
> Of their loose mantles, made a silver chime.'"

Of some of these tubular flowers we have spoken already. There is the Harebell, of which Mrs. Lankester writes thus:— "It is said that the presence of the Harebell indicates a barren soil; yet how lovely are its tiny cups on their cobweb stems, gently waving to and fro with every breath of wind, so that one might almost believe in the reality of the silver music said to come from them in the days of yore, when the good fairies

> "'Rang their wildering chimes to vagrant butterflies.'"

The Foxglove has already been referred to; but at the risk of repeating a few words, we must quote what Mr. Henderson says respecting this flower in his "Folklore of the Northern Counties," p. 227. "Mr. Wilkie" (he writes) "maintains that the *Digitalis*

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purpurea (or Foxglove as we generally call it) was in high favour with the witches, who used to decorate their fingers with its largest bells, thence called 'witches' thimbles.' Hartley Coleridge has more pleasing associations with this gay wild flower. He writes of 'the fays,

"'That sweetly nestle in the foxglove bells,'

and adds in a note: 'Popular fancy has generally conceived a connection between the Foxglove and the good people. In Ireland, where it is called Lusmore, or the Great Herb, and also Fairy-cap, the bending of its tall stalks is believed to denote the unseen presence of supernatural beings. The Shefro, or Gregarious Fairy, is represented as wearing the corolla of a Foxglove on his head, and no unbecoming head-dress either.'"

Now, taking it as an established fact that our word Foxglove has in itself nothing to do with fairies, are we to leave that plant to be the delight of those tiny creatures in Wales and Ireland alone, without ourselves making it a Fairy flower also? That can never be. In fact, our popular names, as employed in various parts of England, abound in proofs that the Foxglove is worthy of a place in the Fairy Garland. In Cheshire, for example, that flower is known as Fairy Petticoats. It was remarked above that the elves were supposed to dress in green, but evidently that applies only to their outside apparel, and there seems to be no reason in the world why they should not have as gay petticoats as their fair rivals who ransack our drapery establishments to find material sufficiently gaudy. As the Welsh call the Woodsorrel by the name of Fairy Bell, so the Irish apply the same name to the Foxglove, and in the same Emerald Isle another name and yet another is given it. Fairies, even if they have hair, cannot expose themselves at night, as we have already seen, without a cap; but then their tiny fingers must be gloved

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to match, and so of the foxglove they may make Fairy gloves in Ireland. In their quieter moments the elves are industrious enough to mend their own clothes, and in the Foxglove we have again the Fairy thimbles, and even the Fairy fingers, which are so dexterous and nimble. This latter name for the Foxglove is in use in various parts of England as well as in Ireland, but in the latter place yet another name is given the plant, which, if less poetic and romantic, still proves the strong hold a belief in fairies has upon the people, for it is called Fairy Weed. In Wales the Foxglove flowers are called *Menyg ellyllon*, or Elf gloves, Fairy gloves.

We are told that among the Portuguese the Rosemary was dedicated to the fairies under the name of Alicrum or Elfin Plant; and in Spain, where it was worn as an antidote against the "evil eye," its magic properties were believed in up till quite recent times. With respect to the Irish belief in fairies, of which they distinguish several kinds, we are reminded that the Ragwort is also dedicated to them. It is known in Ireland as the Fairies' Horse; and just as witches delight to ride on the broom or the thorn, so the fairy gallops about at midnight on this golden-blossomed flower. Mr. Henderson writes respecting the St. John's Wort thus: "Of the St. John's Wort the following little notice has reached me from the Isle of Man. Peasants there say (or did say, before the incursion of visitors drove away all the individuality of the place), that if you tread on the St. John's Wort after sunset, a fairy horse will rise from the earth and carry you about all night, leaving you in the morning wherever you may chance to be at sunrise." In Ireland "May-day, or rather May-eve, is a great day among the good people or fairies" (says Mr. Kinahan in the fourth volume of the *Folklore Record*), "and just before sunset a sprig of the mountain ash, or of the willow, must be stuck over every door

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and in each field, to preserve the inhabitants, the cattle, and the crops. There are certain hills on which the fairies hold their meetings; these in Irish are called 'cnocksheeaun,' which is now in general half corrupted and half translated into 'Sion Hill' by the English." Among the Slavs the fairy is called Rusialka (or *Rusálka*, which also means "water-nymph") and has its due complement of flowers and plants, its own fairy garland—as we learn from the following invocation addressed to a company of nymphs: "O Rusialki! Rusialki! virgins of dazzling beauty, touch not our crowns. . . . O fairy virgins, you have *flowers in the meadows, leaves in the forest.* O Rusialki, touch not our crowns."[9] In Shakspere's picture of the equipage of a fairy we find the following among other charming lines:—

"Her chariot is an empty hazel-nut,
Made by the joiner squirrel, or old grub,
Time out of mind the fairies' coach-builder."

Another poet thus speaks in the name of the elves:—

"Upon a mushroom's head
Our table we do spread:
A corn of rye or wheat
Is manchet which we eat;
Pearly drops of dew we drink,
In acorn cups fill'd to the brink."

There is much more to the same effect, but I confine myself to that which bears on our subject; the relation of fairies to flowers and plants.

Everyone who is at all acquainted with Greek and Roman mythology is aware that among these ancient peoples a strong faith in Nymphs and Dryads existed. In our names of plants we have traces of this belief, while the German says:—"Eine Dryas lebt in jenem Baum" (a dryad lives in every tree); *i.e.*,

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every tree has its presiding deity or dryad; a doctrine we shall constantly meet with in the study of Oriental plant-lore. While the nymph dwelt in the water or on land, the dryad (receiving its name from the root of δρῦς, "a tree") was regarded as the inhabitant of trees, groves, and forests. From the same word we are said to get the name of a religious sect once possessed of great influence in England, the Druids. "The name is usually derived from the word δρῦς (tree or oak), because the Druids lived in forests, where they also had their principal sanctuaries."[10] These dryads or tree fairies have often, according to popular tradition, inflicted injuries upon people who have presumed to touch the trees in which they reside. Until quite recently in England, Scotland, and Scandinavia people refused to cut down the Elder and some other trees, fearing lest they should offend the Tree-mother; and if they were forced to put in the axe, they first sought forgiveness of the elf. The readers of Norse stories are aware that in Denmark, also, it is thought that there dwells in the Elder-tree a being called Hyldemör, or Elder-mother, who avenges all injuries done to the tree. It is therefore considered unsafe to have movable articles made of that wood, and the tale goes that when an infant had on one occasion been placed in a cradle made of Elder, the elf continued to pull it by the legs, and molest it till it was taken out. In Lower Saxony, when the Elder has to be cut down the following formula is repeated three times with bended knees and folded hands:—

"Lady Elder!
Give me some of thy wood,
Then will I give thee some of mine,
When it grows in the forest."

"Few plants were held in so much honour in ancient Germany

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as the Elder, probably because so often found about bogs and marshes, where the Will-o'-the-Wisp abounded. Even within this century it was a plant which none dared destroy. Its German names (Hollunder, Holler, Ellhorn, Holder—whence our 'Elder') indicate its association with Hulda, the good mother of northern mythology, whose offspring are the 'elves.' She was known by as many tender appellations as the Madonna who succeeded her—Helle, Hilda, Bertha, Spillaholle (*i.e.*, Spindle Hulda), 'Frau Rose.' The varieties of superstitions connected with the plant correspond to her varied helpfulness; and as she had rites performed in her honour in the Venusberg, near Eisenbach, so late as the fifteenth century, it is not surprising that the superstitions concerning her should still be very strong. In Denmark the name of the Elder is Hildemoer (Elder Mother), and Hilda herself was once supposed to dwell with her elves near its roots. It is yet much planted by walls, and an ancient Elder-tree is often pointed out as having a mysterious history. Thorpe mentions one in a court in Copenhagen which is said to move about at dusk and peep in at windows. The idea that the elves resent any injury done their favourite plant is carried very far. One must not cut it down without saying, 'Elder, Elder, may I cut thy branches?' He will then, if no rebuke be heard, spit three times and proceed."[11] Evil has been thought to follow woodsmen in other lands when they have felled certain trees, the elves being revengeful and malicious. "In the Hindû legend respecting Sâvitri, we are told that the young Satyavant, when engaged in cutting down a tree, was seized with faintness and sweating, under which he fell down exhausted and died. A Tuscan story relates how a man is overtaken by death in the same way; while in the Germanic legend which Mannhardt relates, it is a country-woman who, in a forest of Fir-trees, endeavours to uproot one

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of the stumps, when she becomes so weak, as to be scarce able to walk. No one is able to say what has happened to her, until a kind of magician informs her that she has wounded an elf. If the dryad recovers, she also will get better; but if the elf should die, she will meet with the same fate. The fear of the magician is more than justified. The stump of the tree was the dwelling-place of a fairy or elf, and as it languished so did she, until eventually both died at one and the same time." Among the Esthonians it is believed that the timid elves, in order to avoid the effects of thunder or lightning, get down several feet under the roots of the trees beneath which they dwell. In reference to the Fées, however, it is said that they not only abstain from injuring people who do not offend them,—they will even do them a kindness, and initiate them into some of their secrets. One may therefore well be on guard, as A. de Gubernatis remarks, against injuring a tree possessed by an elf. He says that these little imps are afraid of Valerian, so that in this plant we have an anti-fairy agency. In the mythology of the north we find the Oak gathering all Fairyland around its roots, so that the Elder did not enjoy the honour alone. Grimm has pointed out that in Germany also elves and oaks are connected, for there was an old superstition among the people that the holes found in oak trees are the fairies' pathways; a belief similar to that found in India, where the people will tell you that they are the doors through which the special spirits or dryads of those trees pass in and out. Various complaints may be healed by bringing the hands or feet into contact with these holes. "Near Gundalskol stood an oak popularly regarded as the habitation of a 'Bjarmand,' but he was driven away by the church-bells. It is said that a farmer was engaged to an elf-girl, but instead of a bride he embraced an oak sapling. In a churchyard at Heddinge,

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Seeland, are the remains of an Oak wood declared to be the soldiers of the Erl-King, assuming the forms of armed men at night." Very different from the German legend already quoted respecting the fairy and the fir-tree stump, is that which Thorpe relates from the Norse mythology. "The hill of the Harz called Hubinchenstein, covered with holy Firs, amidst which a village nestles, has two explanations of its existence; according to one it was flung by a giant out of his shoe as a grain of sand which hurt him, while the other states that the mountain floated there during the Deluge. However that may be, there are beautiful fir-cones found there, which are wrought into various ornaments. On one occasion the wife of a poor and sick miner went to gather cones, to sell them as a last resource against the starvation of her family. She met a little man in the forest, with a long white beard, who told her where she could get the best cones. When she arrived at the point indicated, the cones fell so thickly that, being frightened, she ran away. Nevertheless, the cones had fallen into her basket, and this basket, as she went homeward, grew constantly heavier. Well it might; the cones turned out to be pure silver. The next day she went to the wood, and found the little man of the snowy beard again, who, laughing at her fright, told her he was the Gubich, or king of the dwarfs, and to the wealth which he had bestowed upon her, he added some plants which restored her husband to health. The now wealthy miner preserved one of his silver-cones, which it is said, may be found in the Grund to this day."

Although the Anemone is generally associated traditionally with Venus, it has also by some been made a Fairy plant, the elves having been credited with the work of painting the crimson veins in its petals. The flower is a natural barometer, and indicates the approach of the night season or of a shower, by curling over its petals in a tent-like fashion. This was supposed

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also to be done by the fairies, who nestled inside the tent of fair leaves, and pulled the curtains round them. Crocus was once a beautiful youth who fell in love with the nymph Smilax. He is said to have been turned into the golden spring blossoms on account of his impatience. The author of the "Language of Flowers" justly remarks that the Cowslip is also a Fairy flower.

"'The five small drops of red
In the golden chalice shed,'

"are said to possess the rare virtue of retaining for youth its beauty, or even of restoring it when lost. Shakspere will tell you the reason why; he is speaking of the fairy queen:—

"'And I serve the fairy queen,
To dew her orbs upon the green:
The cowslips tall her pensioners be,
In their gold coats spots you see;
Those be rubies, fairy favours;
In those freckles live their savours.'"

It must be remembered that there is a great difference between poetic fancy and popular superstition. Yet if Shakspere makes the Cowslip a Fairy flower, a brother poet speaks of the same plant as though he, too, regarded it as such, and says:—

"Still thou ought'st to have thy meed,
To show thy flower as well as weed.
Though no fays, from May-day's lap
Cowslips on thee dare to drop;
Still doth nature yearly bring
Fairest heralds of the spring."

From these lines we learn that the Cowslip sometimes contained fays in its petals, though on May-day, for some reason they were incapable of dropping on it.[12]

It should be borne in mind that in Lincolnshire the Cowslip (*Primula veris*) is actually regarded as a Fairy flower, being

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known under the name of Fairy Cups. "Many a fair legend is connected with this wine-producing flower. The 'tiny people' —as legends tell—love to nestle in the drooping bells, with their crimson drops. Hear you not soft music pealing from them, when the moon shines bright, and dew glitters on the grass; sweet voices, too, singing the praises of that sheltering flower, wherein they can await the passing by of showers, when clouds and moonbeams alternate? The poet's eye discerns, it may be, the hurrying of fairy crowds when pattering raindrops begin to fall; their gossamer robes —now light, now dark, as leaf shadows fall upon them, and their anxious tiny faces looking wistfully through the blades of grass for some friendly Cowslip. In a moment they are seen clambering up the stalks, rushing each one into the nearest bell; and then a symphony of soft sweet voices is heard proceeding from that same tuft of Cowslip; and he who listens, may hear, perchance, a melody of Fairyland."

COWSLIP (*Primula veris*).
a, plant; *b*, calyx; *c*, corolla; *d*, corolla open; *e*, pistil; *f*, seed capsule (burst open).

There are some plants and trees whose names would seem to have been influenced by the belief in elves. Thus, for example,

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the Elm is frequently known as the Elven, as though people once had the notion that the fairies specially delighted in that tree; while a stalk of Wild Parsley is in the Western counties called Eltrot, which name may, however, have little or nothing to do with elves. In some of these cases the question can only be decided by a careful tracing back of the word to its earliest known form. We have seen how, in the case of the Alder and other trees, misconception has arisen through similarity of names and words. Perhaps the same may be said of the names Fayberry, Faeberry, and Feaberry, which are in many places applied to the Gooseberry, but this is uncertain. And now, while I do not pretend to have gathered up all the flowers which fairies regard as their own, and though our arrangement of their Garland is by no means artistic or perfect, I think enough has been said to show us that the subject is full of variety and interest, and also to convince us that the faith of our ancestors in the existence of fairies must have been very strong. We shall find, I believe, equally strong evidence of their faith in other beings possessed of powers for doing good or harm to men. Before I turn to the next chapter, however, there is one other point to which I should like to refer—viz., the Rev. S. Baring Gould's interesting description of a curious oil-painting preserved at Lew Trenchard House, Devon, representing the merrymaking of pixies or elves. The account is from Henderson's "Folklore of the Northern Counties," pp. 276-7, and is as follows:—

"In the background is an elfin city, illumined by the moon. Before the gates is a ring of tiny beings, dancing merrily around what is probably a corpse candle: it is a candle-stump standing on the ground, and the flame diffuses a pallid white light. In the foreground is water, on which floats a pumpkin, with a quarter cut out of it, so as to turn it into a boat with a hood. In this the pixy king and his consort are enthroned,

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while round the sides of the boat sit the court, dressed in the costume of the period of William of Orange, which is the probable date of the painting. On the hood sits a little elf, with a red toadstool as an umbrella over the head of the king and queen. In the bow sits Jack-o'-Lanthorn, with a cresset in his hand, dressed in a red jacket. Beside him is an elf playing on a Jew's harp, which is as large as himself; and another mischievous red-coated sprite is touching the vibrating tongue of the harp with a large extinguisher, so as to stop the music. The water all round the royal barge is full of little old women and red-jacketed hobgoblins in egg-shells and crab-shells; whilst some of the imps who have been making a ladder of an iron boat-chain have missed their footing, and are splashing about in the water. In another part of the picture the sprites appear to be illuminating the window of a crumbling tower." Fairy life, if we may judge from the pictures drawn by fertile imaginations, must be very enjoyable; at any rate it is *usually* innocent, and we do not think that our simple-hearted forefathers were altogether to be pitied for being able to pass so many pleasant hours in chats about fairies and "the Fairy Garland."

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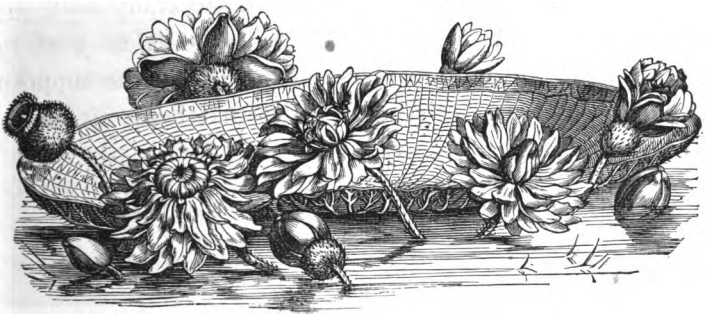

LILIES.

CHAPTER II.

FROM PIXY TO PUCK.

LEAVING the magic haunts of the fairy we come now to tread on ground which would be of a less enchanting character, were it not that we have still to do with the flowers themselves, and not with the beings after whom they have been named. According to Prior it is not far from Pixy to Puck, for in his valuable work we find the following note:—"*Pixie-stools*, a synonym of 'toad-stools' and 'paddock-stools,' the work of those elves—

"'Whose pastime
Is to make midnight mushrooms,'

"and a name of some interest, as showing the identity of the king of the fairies, *Puck*, with the toad, which in the language of Friesland is called *pogge;* for *pixie* is the feminine or diminutive of *Puck*, and the *pixie-stool* the toad-stool. The name is in the Western counties of England given to all suspicious

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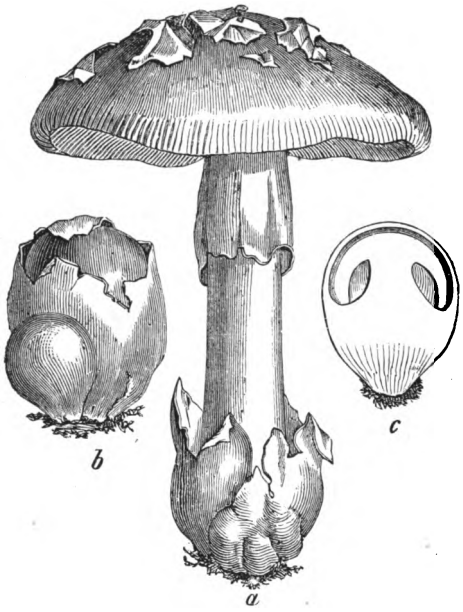
mushrooms alike, but in printed books is generally assigned to the Champignon." Again the same writer tells us that toad-stool is the name for any unwholesome fungi, and the supposition is that they were so called from a belief that toads sit on them. The old poet Spenser says,—

"The griesly todestool grown there mought I see,
And loathed paddocks lording on the same."



TOAD-STOOL (*Agaricus cæsareus*).
a, fully grown fungus; *b*, young fungus; *c*, section of the latter.

But as the toad was an impersonation of the devil in popular opinion, perhaps the word may once have had the same meaning as Pixie Stool, and have referred to their origin from the devil frequenting the place where they are found.[1] Everyone knows the puff-balls which grow in our fields about the time

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when mushrooms are in season; they are frequently known as Puck-fist; and since Puck and Devil are often regarded as one and the same, we find that the same plant is called Devil's Snuff-box, or Old Man's Snuff-box; where the name "Old Man" is probably only a more polite and euphemistic form for "Devil." In "Piers Plowman" and other old works, Puck was regarded as the same as Satan, but he came afterwards to be looked upon as the king of fairies, and given to coarse, practical jokes. Many of the plants which bear his name have a meaning which point to this fact, although it has been necessary to disguise it in some instances on account of the vulgar character of the words employed. The tendency to employ vulgar names for plants was remarked by Shakspere who speaks of

> "Long-purples
> That liberal shepherds give a grosser name."

In reference to the term Puff-ball, as applied to the fungus sometimes called Devil's Snuff-box, we think it perfectly natural and appropriate; but it is stated by some writers that Puff is a mere corruption of Puck or Pouk. The Irish name is said to be Pooka-foot. The curious little old-fashioned flower which you will often find still in cottage gardens, and which goes by such names as Love-in-a-mist, Prick-my-nose, or Garden Fennel-flower, is also associated with the Evil One, and called Devil-in-a-bush, on account of its horned capsule peering from a bush of finely-divided fringe or involucre. We are all familiar with the plant (*Tritoma*) which has a flower growing on a tall stalk, and presenting the appearance of a poker just taken out of the fire. This plant is often called Red-hot Poker on that account; but in Devonshire and in some other places it goes by the name of Devil's Poker. It would be difficult in many cases to account for these apparently capricious names, but they frequently have

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some legend or story attached to them to justify their employment. In the chapter on "Traditions about Flowers" you will find many illustrations of this. Take for example the Scabious, which was once called Forebitten More or "bitten-off root." In order to account for this strange appearance in the root it was asserted that it had been bitten off by someone, and surely no one but the devil could perform that, underground. So the tale was started that he did it out of malice, for he saw that the herb was good for all manner of diseases, and he begrudges man the use of such a valuable medicine. The plant now bears the name of Devil's Bit in England; in German it is similarly known as *Teufels Abbiss*, and in Latin again as *Morsus diaboli*.[2] Besides the tradition just recorded we find others such as the following. With this root the devil practised such power, that the Mother of God, out of compassion, took from him the means to do so with it any more. In the great vexation he felt at being thus deprived of his power, he bit off the root, which has never grown again to this day. If these legends do not suffice, we have another which says that the root used to be longer until the devil bit it off; for he needed it not to make him sweat, who is always tormented with fear of the day of judgment. The name of Devil's Darning-Needles has been given to the Scandix, or as it is perhaps more popularly called, Shepherd's Needle or Venus' Comb. This is on account of the plant possessing long awns or needles, having much the same appearance as the teeth of a comb. Then you will sometimes hear people speak of Devil's Guts, a name which is given to two or more different plants. The roots of the Wild Convolvulus sometimes go by that appropriate, if unpleasant name, on account of the fact that they run down deep into the ground, and spread rapidly abroad, defying the skill of the gardener or farmer to entirely eradicate them when once thoroughly in possession of

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a home. This plant has accordingly been taken as an appropriate emblem of obstinacy. "It represents to us," says an old writer, "an obstinate person who persists in his opinion, and prefers being torn into a thousand pieces rather than yield benevolently to what is required of him." Another plant which bears this name is the Dodder, on account of the mischief it causes, and from the resemblance of the stem—which winds around other plants and strangles them—to catgut. Other popular names will show with how little favour the plant is regarded, for it is known as Hell-weed, Strangle-tare, Lady's Laces, etc. The Sun-Spurge, or Turnsole (that which turns its face to the sun), and other plants are in some places known as Devil's Milk from the acrid and poisonous juice or sap they contain. We shall presently find that the same name exists in Germany.

The connection of the devil with flowers and plants is seen in other ways than that already indicated, for he is popularly believed to exert his influence for evil over certain kinds of fruit. A young lady was walking with us during the autumn whilst the blackberries were still in their prime; and as we plucked one now and again, she remarked, that in Somersetshire where she lived, people would not gather blackberries after Michaelmas day, as they were believed not to be good. The same superstition exists in Sussex and in many other counties of England, while in Ireland we find the same idea. The explanation is found in the popular saying, "At Michaelmas the devil puts his foot on the blackberries." Mr. Henderson remarks that he is not aware that the custom of abstaining from this fruit after that date extends to the north of England, but he has found traces of it in Devonshire. "On the Tweed side," he adds ("Folklore of the Northern Counties," p. 96), "although no mention is made of St. Michael's Day, yet it is held that late in the autumn the devil throws his club over the black-

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berries and renders them poisonous, or at least unwholesome. The Rev. R. O. Bromfield informs me that a boy once related to him circumstantially that he had seen this done, and that the club had come thundering over an old dyke and among the brambles just beside him, effectually putting an end to his feast off the blackberries. In Sussex, the 10th of October is fixed as the limit of blackberrying, and they say that the devil then goes round the country and spits on the bramble-bushes! Note that the 10th of October is 'Old Michaelmas Day.'" Mrs. Latham says,—"The following extraordinary superstition was mentioned by a farmer's wife living near Arundel. She is in the habit of making every year a large quantity of blackberry jam, and, finding that less fruit than she required had been brought to her this autumn, she said to the charwoman, her assistant, 'I wish you would send out some of your children to gather me three or four pints more.' 'Ma'am!' exclaimed the woman, 'don't you know that this is the 11th of October?' 'Yes,' was the answer. 'Bless me, ma'am!' was the response, 'and you ask me to let my children go out blackberrying! Why, I thought everybody knew that the devil went round on the 10th of October, and spat on all the blackberries, and that if any person were to eat one on the eleventh, they or some one belonging to them would die or fall into great trouble before the year was out. No! nothing should persuade me to let any child of mine go blackberrying on the 11th of October.'" The same writer adds another note on the relation of the devil to plants, to which we may here call attention, though reference is made to it in the chapter on "Proverbs respecting Flowers and Plants." "The watchfulness of the said evil spirit makes it dangerous to go out nutting on a Sunday, and worthy mothers may be heard warning their children against it, by assuring them that if they do so, the devil will hold down the branches

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for them." Had Mrs. Latham not called attention to this, I could testify to the horror which used to possess the minds of well-trained young people in Sussex in my school-boy days, if they chanced to see their companions gathering nuts on their way to school or church on Sunday; and the voice of warning has frequently been raised in my own hearing, if not by myself, when such transgressors have been detected. In other countries than England the warning against nutting on a Sunday is given, and more explicitly, as levity of conduct was wont to mark the occasion.

If we go abroad, we find the devil still maintaining his connection with flowers and plants. Let us hear what the author of "Freaks and Marvels of Plant Life" has to say on the subject. "The monarch of flowers, in respect to size, is that first discovered by Sir Stamford Raffles, and named after him, Rafflesia. It is a large fleshy parasite, growing on the roots of other plants, without leaves, and consisting entirely of a single enormous flower, 'of a very thick substance, the petals and nectary being in but a few places less than a quarter of an inch thick, and in some places three quarters of an inch: the substance of it is very succulent. When I first saw it, a swarm of flies were hovering over the mouth of the nectary, and apparently laying their eggs in the substance of it. It had precisely the smell of tainted beef. It measured a full yard across, the petals, which were subrotund, being twelve inches from the base to the apex, and it being about a foot from the insertion of the one petal to the opposite one, the nectary, in the opinion of all of us, would hold twelve pints, and the weight of this prodigy we calculated to be fifteen pounds.' (Hooker's "Companion to Botanical Magazine," vol. i., p. 262; "Transactions of Linnæan Society," vol. xiii.) The flower was first discovered in 1818, on the Manna River in Sumatra,

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where it is said to be known by the name of the 'Devil's Siri Box!' Dr. Arnold says that when he first saw it in the jungle it made a powerful impression on him." If *we* favour the devil with a snuff-box in the form of the Puff-ball, there is no reason why he should be less highly honoured abroad, and since in the East nature is so lavish of her wealth, it is only right that the Devil's Siri Box should keep its due proportions there. The Siri is the Betel which is so largely used in the East.

We are well aware that many people associate the evil one with intoxicating drink, which has been rightly regarded as "The Devil's Chain"; but perhaps everyone has not heard the proverb, "There is a devil in every berry of the grape." This proverb is in use in some parts of England, and is said to have strayed hither from Turkey. In the East the grape grows luxuriantly, and its juice is freely drunk. But while, on the one hand, it is undoubtedly, under certain conditions, one of the most wholesome, nutritious, and valuable of drinks, it may, on the other hand, prove to be ruinous to health, purse, and character, and so justify the saying of the Turk, that every grape contains a devil.

In the first chapter I remarked that the fairies or pixies laid claim to a certain share of the crop of fruit which grew every year in the orchards of Devonshire and Cornwall. It appears that the devil also puts in a similar claim in Scotland, and we shall find that the custom of allotting him his share of the good things of life exists in one form or another universally. It seems that the custom originally came into use in connection with the worship of spirits or ancestors, and it will be remembered that there is still a good deal of confusion in the minds of most superstitious people respecting the proper character of spirits, ghosts, elves, fairies, demons, pixies, good-folk, the

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gudeman, puck, and the devil. This being borne in mind, it will be easy to understand how they have got mixed up together in popular customs and observances, and how what is considered as the right of the ancestral spirit or house-spirit in one place, is appropriated to the Pixy in another, and to Puck or the gudeman in another. Thus, "In Scotland green patches may still be seen on field or moor, left uncultivated as 'the gudeman's croft,' by which it has been hoped to buy the good-will of the otherwise evil-disposed devil or Earth-spirit; and it is doubtless from a similar fear of showing neglect or disrespect, that Esthonian peasants dislike parting with any earth from their fields, and in drinking beer or eating bread recognize the existence and wants of the Earth-spirit by letting some drops of the one, and some crumbs of the other, find their way to the floor. The instances of Esthonian superstitions are taken from Grimm's collection in the 'Teutonic Mythology.' Their date is 1788. The same interest attaches to them from an archæological point of view, whether they exist still or have become extinct." So writes Mr. Farrer in his valuable work on "Primitive Manners and Customs," p. 309, and we find that his remarks are abundantly confirmed. In Mr. Henderson's "Popular Rhymes of Berwickshire" we read that "Cloutie's Croft, or the gudeman's field, consisted of a small portion of the best land, set apart by the inhabitants of some Scottish villages as a propitiatory gift to the devil, on which property they never ventured to intrude. It was dedicated to the devil's service alone, being left untilled and uncropped, and it was reckoned highly dangerous to break up by tillage such pieces of ground." Now on the Continent we find the same custom under various forms. Grimm says that down to late times the house-spirits and dwarfs had their portion set aside for them by the superstitious people of some places. But in other places the habit has not died out

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even yet. The same writer relates that ears of corn are set apart and offered to Woden on the Continent, as elsewhere the same offerings are made to elves and spirits. In the Black Mountain the house-spirits are supposed to wander about as Will-o'-the-Wisps, or even to take the form of birds, which perch on the tops of trees and watch for the offerings of the pious. These are made in the form of fruits and food, and so lead us to understand the meaning of the ancient custom of the Brahmans in India, known as Kâkasparça. This consisted in exposing (*sparça*) a ball of rice to be eaten by crows (*kâka*). So the Buddhist priests in Canton to-day, after chanting a short grace, bless a small portion of their rice and place it at the door of the refectory to be eaten by the birds which congregate there. The houses of the Chinese are all provided with little places on which to lay offerings of flowers, fruits, and food for the use of their departed ancestors, who in the form of house-spirits frequently come back to visit their friends and look for expressions of thoughtful provision for their wants. I cannot go into further details, as we have already been led rather away from our main subject, although by an interesting and justifiable excuse. In the subjoined notes the student will find a number of references by means of which he can trace for himself the whole history of the subject from the present custom of worshipping ancestors, and making offerings of fruits and flowers, as still practised in China and elsewhere, down to the Hindu and Slavonic custom of regarding the spirits as birds,—a very natural transition, seeing that spirits are supposed to be capable of flight,—and then on to the Scotch and English custom of consecrating certain portions of the crops to the fairies, pixies, or gudeman, or of setting apart certain trees or plots of ground for their exclusive use.[3]

The large variety of names by which in various places the

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devil is known makes it almost impossible for us to gather up all the scattered notices of him which may be found in connection with plant and flower lore. One who had not studied mythology or philology would scarcely expect to find in the Troll-flower a testimony to the popular belief in the existence of Evil spirits. Yet this name, which is applied to the Globe flower (*Trollius europæus*), is by some connected with the word Troll in the Scandinavian mythology, meaning a malignant giant-being. The Globe-flower is possessed of acrid, poisonous qualities, from which fact it seems to have derived its name. To enter into a discussion of the philological questions here raised would be out of place, and though other explanations of the name have been given, it may be remarked that the Swedish language contains more than one name for flowers derived from or compounded with the word Troll. For example, Herbparis or Truelove is known by the Swede as Troll-bär or Puck's Berry, while another plant (*Byssus bombicina*) is honoured with the title of Troll-kött. Further, we frequently find that the flowers which in Scotland are dedicated to witches are among the people on the opposite coasts regarded as the property of Evil spirits. Thus Prior, in speaking of the name Troll-flower, says that it corresponds to the Scotch name Witches' Gowan; and we may add that while the Round-leaved Bell-flower (*Campanula rotundifolia*) is called Witch-bells in Scotland, and Lady's Thimbles in some parts of England, in Sweden it is known as Märebiäl, or the *bell* of the night-*mare*, which is regarded as a malignant spirit; a view which is entertained by people as far separated as the Chinese and the Shetlanders. Yet one other example. There is a peculiar species of fungus of very rapid growth (*Exidia glandulosa*), which among ourselves goes by the name of Witches' Butter. This is called by the Swedish people Troll-smör, Troll's or Devil's Butter. In Jutland the plant

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Polytrichum commune goes by the name of "Loki's Oats," and when there is a shimpering motion in the air the remark is made that "Loki is sowing his oats." Loki, being the nearest approach to the devil in the mythology of the North, is sometimes spoken of as sowing weeds among the good seed. This is possibly the origin of the phrase, "He is sowing his wild oats." Mr. King says: "The wild oat (*Avena fatua*) of the English proverb is the 'dwarf's grass' of Northumberland; but in this case the dwarf is the savage 'brown man of the moors,' and no playful Robinet. He has taken the place of Loki, the Evil god of the north; and the wild oat is still called 'Loki's hair' [perhaps through the meaning of *haver* or *hafra* (oats) being confused with that of the word *hår* or *haar*] in Jutland, where the proverb touching a careless scapegrace runs 'Loki is sowing his seed in him.' The Danish saying is so far better than the English, that it distinctly recognises the tares as the sowing of the 'enemy'." So in the Bible we read "An enemy hath done this." We have already seen that the Globe flower is consecrated to the Trolls; and it must be observed that in Scotland, besides being known as Witches' Gowan, it is also called Locken, Lucken, or Lukin Gowan, where it is quite possible that the influence of Loki is to be traced, although the interpretation of the name as given by some writers does not recognize this. Loki was the personification of malice and subtlety combined, in which particulars he exactly corresponds with the devil of the Semitic and European races. The life of Loki as set before us in the Eddas presents several striking points of coincidence with the history of that early deceiver. For a time he is in favour with the Æsir, is, in fact, the foster-brother of Odin himself; but he undergoes a change of disposition, and becomes the enemy of all goodness and the destroyer of Baldur, who represents that quality. It is he who beguiles Idun, the possessor of the apples of immortality; he

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is the parent of the great serpent which encircles the world. He, too, is the parent of Hel or Death, but is now regarded as bound in chains till the last day, when he will break forth from his imprisonment and lead on his confederates in warfare against the gods. In addition to the plant called Loki's Oats, there is another which in Jutland is known as Loki's Purse.[4] This is what is usually known among ourselves as the Yellow Rattle. Gubernatis remarks that in the Scandinavian mythology the demon Loki is the enemy of oats; and it is said that he is able at will to take the form of a wolf. It must be observed that in many instances where the name of Wolf occurs in connection with plants it is but a synonym for demon, devil, or Evil spirit. In the old classics of India we often meet with the devil under this form, and in Germany a prominent figure in plant mythology is a demon called *Graswolf*. Our well-known name of Lupine literally means 'wolfish,' and it is not a little remarkable that the Dutch call this flower *Wolfsboon—i.e.*, Wolf's Bean. In Swedish the name is *Vargböna*, the meaning of which is exactly the same, while another plant bears the name of *Vargmjölk*, or Wolf's Milk. But when we get into the region of these plants and plant names our study must needs become mythological and philological; and as I do not wish here to show how the wolf may possibly be regarded as a representation of some mythological creature, it will be sufficient that I have indicated the possible connection of that creature with the Evil One, just as in Germany and Japan and other countries foxes and fairies are intimately related. To come back to the subject more immediately before us, there is perhaps no country in the world in which the devil has been more highly honoured than in Germany. "Millet (which, it is said, will not be eaten by birds if sown after sunset), was much used in ancient German festivals. The old dragon (lightning), who, when fiery-red, dropped gold some-

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where on the ground, and when blue betokened plenty of grain, was said to be fed on millet in his earthly form (the serpent); and so it was said that millet, eaten on the first day of the year, would make one rich." In some parts, the Fern seed which ensures good luck is in the keeping of the devil, and can only be obtained from him at midnight of St. John's Eve. So of the Mandrake it is popularly believed in some places, that the devil is perpetually watching over it, and if it be pulled up at certain holy times, due attention being given to the repetition of proper invocations, Satan will aid the person who makes use of the plant for magical purposes. One of its names is Devil's Food.

Amongst the many plant-names which bear the impress of the evil one in Germany and the sister countries of Sweden, Denmark, and Holland, we may notice the following, referring the reader to the notes at the end of the book for the works in which he will find assistance in the study. It will be necessary here and there to introduce the foreign name by which the plant is known, but it may be easily remembered that Teufel is the German form of our Devil, which in Dutch again is Duivel. In both these countries the Wild Scabious, of which I have already spoken, is called Devil's Bit, while in Germany the name of Devil's Eye (*Teufels-Auge*) is applied to the Henbane.[5] The name of Devil's Band or Devil's Riband (*Teufels-Band*) is applied to the small Toad-flax; a strange fact, when we remember that in both France and Germany it was dedicated to the Virgin. The same name was also applied to the Snapdragon or Calves' Snout (*Antirrhinum*), while the Alpine Anemone is called Devil's Beard. This reminds us of another important fact. The House-leek has long been known as Jupiter's Beard, but Jupiter and Thor frequently exchange places and share each other's luck. Now in Denmark, when the people speak of Old Thor they mean the devil, and he was popularly believed to preside over

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storms and thunder. The Houseleek, being dedicated to Thor, Jupiter, or the Devil, was therefore supposed to be efficacious in guarding the house on which it was placed from the power of thunder as well as of evil spirits. I shall have to speak of this fact again by-and-by, when we come to consider the other names of plants devoted to Thor and Jupiter. The Poplar-leaved fig-tree is called the Devil's Tree (*Teufels-Baum*), and many are the superstitions which cluster around this and other trees of a similar nature, referring either to the Devil himself, or to Judas, his personification. The berry of the Deadly Nightshade is known as the Devil's Berry, which reminds us that the whole plant has something uncanny attaching to it. It is sometimes called Death's Herb, and was formerly known under the name of Dwale, the fruit being called Dwale-berry—*i.e.*, torpor or trance berry, from the Danish word (*dvale*), meaning a trance or dead-sleep. This is the explanation given by some writers, though it is only fair to say that others connect it with the French word (*deuil*) meaning grief or mourning, but for what reason we cannot say, except that it caused those people to mourn whose friends ate the berries and died. But the testimony of the Danish *dvale-bær*, or trance-berry, is in favour of the former suggestion. In Chaucer's time it was employed for sleeping-draughts—hence his remark that "There needeth him no dwale." But the name was also applied to other plants possessing soporific qualities. The Belladonna is, we are told, in Bohemia esteemed to be a favourite plant of the devil, who is supposed to watch over it. He may, however, be drawn from it on a certain night in the year by letting loose a black hen, after which it is supposed he will immediately run. The name Belladonna refers to an ancient belief that the Nightshade is the form of a fatal enchantress. Closely connected with this plant are several others, which by their

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poisonous qualities have gained the distinction of being consecrated to the devil and his confederates. The Greek goddess Hekate was supposed to preside over the lower world; she was said to know the names of all the herbs, and to teach her daughters their special qualities. In consequence of this, such poisonous plants as the Belladonna and Aconite, with the Mandrake, Cyclamen, Azalea, Mint, Sesamum, and a variety of others, were sacred to Hekate.

CORN-BINDWEED (*Convolvulus arvensis.*)
a, plant; *b*, section of corolla; *c*, ripe fruit; *d*, root.

To return to Germany, we find that the name for the Corn-bindweed or Bare-bind was *Teufels-Darm*, an epithet which I shall not need to translate, as it exactly answers to the common English names for the same plant and for the Dodder, already given. The same may be said of the Swedish *Dyfvels-träck* and the German *Teufels-Dreck* as names for Assafœtida. Speaking of this and other plants noted for their strong and offensive odour, one writer makes the remark that it is physiologically curious that drugs made from them should possess great influence over hysterical complaints, and that it is remarkable that, disgusting as are their smell and taste, a very short time not only reconciles people to them, but even renders what at first seemed

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insufferably nauseous not merely bearable, but pleasant. Thus Assafœtida, which, to mark the disgust with which it was at first regarded, has received the name of Devil's Dung (*Stercus diaboli*), forms in many parts of Arabia and Persia a medicine, and is indeed also employed to give a relish to other food of a more insipid nature. And to such an extent do epicures indulge in the use of this luxury, that an intolerable smell pervades their persons, which makes approach to them, especially by strangers, almost impossible. The Banian Indians likewise employ it liberally in their cooking, and carry pieces of it about with them, as bon-bons are carried in Europe; and even rub their mouths with it before meals to create an appetite. Indigo bears in Germany the name of Devil's Dye. When first introduced into Europe, it was mixed with woad to brighten its colour; but by degrees the quantity of woad was decreased, and indigo took its place. The woad cultivators naturally opposed this intrusion, and prevailed on several governments to prohibit the use of the foreign article. In Germany an Imperial Edict was published in 1656, prohibiting the use of indigo, or "Devil's Dye" as the learned counsellors chose to designate it; a fact which strongly reminds us of the expressions still used in Chinese documents to-day when reference is made to opium, and even to less objectionable articles. In Germany, as in England, the Spurge is called Devil's Milk, and Devil's Claw is the name for Earth-moss. Even the Clematis or Virgin's Bower, of which we shall speak in the next chapter, is claimed for the Evil One, and called Devil's Thread; and the Plantain, which we call Soldiers, Hard-heads, or Fighting Cocks, is Devil's Head in Germany. Where so many plants (and I have given but a few) are dedicated to Puck, we shall not be surprised to find many different kinds of plant-demons. This is the case in Germany to a remarkable extent. Among the many names

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there in use we find that of Aprilochse, which designates a demon supposed to lurk about the fields in April in the form of an ox (*Ochse*). The Lettuce has a special enemy in the Krautesel; while such names as Kornwolf, Kornsau, Kornkind, Kornmutter, Kornkuh, and others are given to various demons and sprites, whose delight it is to dwell among and injure the corn. We meet also with the Katzenmann (Cat-man or rather Man-cat) and the Kleesau, besides the Kartoffelwolf, whose special province is among potatoes, and Heukatze, Heupudel, Graswolf, Gerstenwolf, Habergeiss, and Haferbock. Had these various monsters been the invention of one man's brain, we should have had just cause to marvel at its capabilities; but they have doubtless taken ages to grow up, along with their brethren, and were the offspring of many imaginations. "The field spirits which figure so largely at the present day in the superstitions of the Russian peasantry, linger in Germany in the notions concerning the grain, straw, etc., which were at an earlier period believed to be each under a guardian. In Iceland the farmer guards the grass around his field, lest the elves abiding in them invade his crops. In the word 'cereal' we have the record of the faith in the relation of Ceres to the grain, which made the temple of that goddess at Rome the tribune of the democracy. The torches with which she searched for the lost seed, carried off by the winter frost, and raised it to its flower again, are still burning on our altars. Bertha was the Ceres of the German mythology; and all such winds and clouds as affect the crops were believed to be arranged by her. In the Odenwald, near Rodenstein, the ruined castle of the Wild Huntsman, there is a weird rock called the Wildes Weibchenstein, believed to be the haunt of a little woman who comes forth when someone is late in harvesting, and cuts the corn and binds it into sheaves behind the reapers with astonishing celerity. This is Bertha

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again. She protected the grain so formidably that children were warned that they must not go into a field where it was growing, for fear the Wehr-wolf (Were-wolf) should seize them. On the contrary, in Schleswig one is safe from the Wehr-wolf in a cornfield." Mr. Ralston, in his interesting sketch of the contents of some of Mannhardt's works says: "Nearly allied to the Tree-spirits, according to primitive ideas, were the Corn-spirits which haunted and protected the green or yellow fields. But by the popular fancy they were often symbolized under the form of wolves or of 'buckmen,' goat-legged creatures, similar to the classic Satyrs. When the wind blows the long grass or waving corn, German peasants still say 'The Grass-wolf' or 'The Corn-wolf is abroad'; in many places the last sheaf of rye is left afield as a shelter for the *Roggenwolf*, or Rye-wolf, during the winter's cold, and in many a summer or autumn festive rite that being is represented by a rustic, who assumes a wolf-like appearance. The Corn-spirit, however, was often symbolized under a human form." We find that among our own peasantry a similar superstition once existed, and the Kirnbaby was supposed to dwell in the ears of English wheat.

Plants have been divided into good and bad, or useful and injurious, and it was long held that while the former were the work of the good spirit, the devil had the credit of producing the latter. Among the Persians, the bad were the work of Ahriman, the good of Ahuramazda or Ormuzd. "All the herbs and all the plants which are gloomy, inauspicious, cursed, or haunted, belong to the devil. But there are some among them which enjoy the special privilege of bearing his proper name. In India the Sorcerer's herb (*Linapis racemosa*), which may be used by the magician, and perhaps also to avert his power, is called *Asurî*, which is the name for a demon in female form."

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In the chapter on "The Magic Wand" will be found many facts connected with this subject, for as A. de Gubernatis remarks, the work of the sorcerer is always done in the name of the devil, who alone may be truly said to possess all the secrets of nature, and who consents to impart the same to those who serve him. Among the Little Russians the Tobacco plant is regarded as belonging to Puck. "Several plants also which have taken their names from the serpent or dragon ought to be ranked among the devil's pharmacy," says a recent learned writer, and many examples might be adduced. The names of seven or eight such plants are collected from Indian works alone by Mons. de Gubernatis, and one might easily expand the number. In China one name for Asparagus is *Lung-su-ts'ai*, or "Dragon's Beard," and the well-known Eastern fruit of the Longan tree (*Dimocarpus*) is the "Dragon's Eye," for such is the meaning of *Longan*. But there are still many plants which bear the immediate name of the devil to which I have not yet called attention. In England, for example, besides the many names already noted, we find a kind of Ranunculus called Devil-on-

TOBACCO (*Nicotiana Tabacum*).
a, plant; *b*, corolla with anthers; *c*, stamen with calyx; *d*, capsules.

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both-Sides, while Herbparis is in Perthshire known as Devil-in-a-Bush, a name applied to the plant because the flower is surrounded by four leaves, a similar reason leading us in the South to call the Fennel-flower by the same name. In Northants I recently heard a very curious and interesting name for a certain species of Polyanthus; viz., Pug-in-a-primmel Here Pug stands for Puck, and primmel for Primerole or Primrose. In some parts of England the general name for Ferns is Devil's Brushes, while in Cheshire, where the children draw the Yarrow across their faces and experience a tingling sensation in consequence, that plant is called the Devil's Nettle. If the prince of the powers of the air has his Snuff-box, a name applied to various species of Lycoperdon on account of the cloud of snuff-like matter that flies up when a ripe puff-ball is kicked or pressed, there is also a Devil's Stinkpot. This name is in Yorkshire applied to the Stinkhorn (*Phallus impudicus*), but in Norfolk the same plant is called Devil's Horn. I have already remarked that in Germany as well as among ourselves there are plants known as Devil's Milk; but in Ireland and elsewhere one of these same plants is called the Devil's Churn-staff, on account of its poisonous properties; for even the devil does not seem to be able to make butter out of milk without a churn. I have not yet come across a Devil's Cow in the form of a flower or plant, though we have a beetle in Devonshire and Somerset which goes by that name, and the general belief is that if you spit on its head, the saliva will turn to blood. It actually does become red. But if the devil gets his milk from the plant direct, without the necessity of its passing through an animal machine, he cannot be supposed to live without food. We therefore provide him with Devil's Oatmeal or Parsley, names applied to one and the same plant, Hare or Coney Parsley (*Anthriscus sylvestris*), as we perhaps more generally call it. If he wishes to go for a drive, there

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are the Devil's Coachwheels, as the people in Hampshire call one of the plants already mentioned, and the same plant (*Ranunculus arvensis*) supplies him elsewhere with a Curry Comb for dressing down his horses after their heated chase. I said in the first chapter that the Stitchwort is dedicated about Plymouth to the pixies, but it also bears the name of Devil's Eyes in Denbighshire, and Devil's Corn in the neighbourhood of Shrewsbury; while the Red Campion, which is generally sacred to Robin Goodfellow, is known about Liverpool as the Devil's-flower. If the Virgin has her garters, so has the arch-enemy of the Virgin's seed; for in Ireland the Convolvulus is called Devil's Garter. It will be remembered that the same plant, on account of its long creeping roots and climbing habit, has gained other names connecting it with the devil and the lower regions. I have already shown that plants sacred to the Virgin are sometimes set apart for the use of the devil as well. Thus the black species of Mary's-hand Orchis is in the northern countries called Satan's-hand; similarly the plant often called Lady's-fingers (*Lotus corniculatus*) bears the names of Devil's-fingers and Devil's-claws as well. This latter name is also applied in some places to another plant on account of the hooks which terminate each seed, and because it is one of the most obnoxious weeds with which the farmer has to deal (*Ranunculus arvensis*). This plant is wonderfully rich in names of this description. The well-known Arum is sometimes called Devil's Men and Women, or Devil's Ladies and Gentlemen, by no means so desirable a name as the equally common Lords and Ladies. The devil also claims a Daisy, to which I shall have again to refer, and not content with a single flower or a single daisy, he claims the Wild Garlic as his Posy. At this we do not wonder, for surely the plant may well reckon for its fœtid smell as a twin sister of the Assafœtida. The other

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day I walked through Bradley Woods near Newton Abbot, and without seeing a single specimen of the plant, I found the air loaded with its nauseous perfume. I said that the Clematis was called Devil's Band in Germany; in England where boys delight to smoke its dried stems, it gains besides the names of Smoking-cane or Tom-bacca, the ill-sounding title of Devil's Cut. As the plant Aconite is called Teufels-Wurz in Germany, so we find a species of Plumbago, on account of its acridity called Devil's Wort by the people of St. Domingo. In Mexico we meet with a plant (*Argemone Mexicana*), which bears the name of Devil's Fig, or *Figo del inferno.* It is a prickly plant, with yellow acrid juices, drops of which are sometimes administered by the native practitioners for the cure of ophthalmia. I have found two plants bearing the name of Devil's Apple. The Arabs give this name to the Mandrake, which they call *Tuphac-el-Sheitan,* because that plant was supposed to excite voluptuous emotions. It was on this account also that the Mandrake received the name of Love-apple. The word Tuphac or Tuffach corresponds with the Hebrew Tappuach, as Sheitan does with Sâtân. It may be well to remember this, as we shall meet with the word again. The other plant whose fruit bears the name of Devil's Apple is the Thorn-apple or Datura (another word of Arabic origin), the common kind of which has now become naturalized in Great Britain. It was in America, where it proved so troublesome a plant on the newly-cleared ground of the settler, and produced such extraordinary effects upon those who ate it, that this name was given to the Thorn-apple. There are various species, all of which possess the same peculiar properties, and curious tales are told respecting the conduct of persons who have partaken of the fruit. It is said that the soldiers sent out to Peru on one occasion to quell a rebellion, having eaten of it turned natural fools for several

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days, and spent their time, some in blowing feathers into the air, others in a sitting posture grinning like monkeys, and others again pawing and fondling their companions with countenances so droll that the most stolid were provoked to mirth. In Japan the word for devil is *Oni*, and *Hari* means a needle. Hence Oni Hari means Devil's Needle, and this name is applied to a plant (*Bidens pilosa*) which bears, as the name implies, a number of hairs or needle-like projections, something similar to our own Venus' Comb or Shepherd's Needle, a plant which we, too, set apart for the use of the Evil One under the name of Devil's Darning-needles. I am not sure whether the Sting-Nettle has ever been consecrated to the devil or not (we used to call it Naughty Man's Plaything in Sussex); but the inhabitants of Timor, in the Malay Archipelago, call one kind *Daoun Setan*, or Devil's Leaf. Here we meet again with the word on which I laid stress above, as being the Semitic name for Devil—viz., Setan. The influence of the Arabs in the Archipelago was very strong in former times, and the religion of Mahomet has left very marked traces of its presence in the common expressions still in use among the people. As you walk along the palm-shaded avenues, or are driven by your Malay *syce* through the groves of pine-apple and banana, of cocoanut and mango, you will hear the familiar *Salaam*, which you first learned to pronounce, perhaps, as you passed down the Suez Canal and met the Arabs walking on the sandy desert when your vessel was hauled to; or you will hear the name of *Allah* invoked every time an oath is uttered by the profane and thoughtless native. But if the sting of an English nettle is not bad enough to make us regard the plant as peculiarly suited for the devil's nosegay, this is not the case with the nettle of Timor. One writer tells us of the effects which followed his being stung with a species of this plant (*Urtica crenulata*) on one occasion, as he was gather-

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ing a specimen for his herbarium. The plant only touched the first three fingers of his left hand; it was seven o'clock in the morning,—the only time for prosecuting such pursuits in these intensely hot regions,—and the sensation was disregarded, as it was only like a slight pricking such as our own nettle might cause. But the pain gradually increased, and in an hour became well-nigh intolerable. It gradually extended up the arm, and by noon the effect upon the muscles was such that he feared lock-jaw would follow. These symptoms passed off at night, but during the whole day the pain was intense, and continued so more or less for nine days. The true Devil's Leaf produces effects more severe and dangerous still, and it is said that they have been known to affect the person for a whole year, or even cause death. In Warwickshire the Ground-Ivy is called Devil's Candlesticks, and as he generally gets about in the dark, it is doubtless necessary that he should sometimes be provided with some means of lighting up his pathway. In China there is a tale respecting the *Shui-mang* plant (probably the *Illicium religiosum*). This is a creeping plant of a poisonous nature, something like a bean, and produces a red flower which is similar to that of a bean. Those who eat of it die, and become *Shui-mang* devils, and the tradition is that such devils are incapable of being born again, unless they can find someone else who has also eaten of the same plant and is willing to take their place. It must be observed that in China disembodied spirits are supposed under certain conditions to be permitted to appropriate to themselves the vitality of some human being, who, as it were, exchanges places with the devil.

I must now briefly call attention to such names of plants as relate to heathen gods who were in various places regarded as personifications, confederates, or relatives of the devil, as the ruler of the powers of darkness, presiding over storms, diseases,

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and various kinds of evils. In the chapter on "The Magic Wand" this subject is more fully discussed, but the names of these particular plants have not there been inserted. Let us begin with the devil as the Thunderer. I find the Ox-eye Daisy called Dun-daisy in Somerset, and this is neither more nor less than an abbreviation of Thunder-daisy, a name which is in use in the same county. But this same flower (*Chrysanthemum Leucanthemum*) is in Middlesex actually called Devil's Daisy. We have already seen that the Aconite was in Germany sacred to the devil; in Norway it is the property of Thor. Hence it is called Thor-hat and Thor-hjalm in that country, but in Denmark and Sweden it is Storm-hat, or, as in Holland, Wolf's-wort. We call it Monk's Hood, in reference to the hat-shaped flower, and Wolf's-bane. Mr. Thorpe suggests that this latter name is an allusion to Thor's combat with the wolf. Gerarde says it arose from the fact that "the hunters which seeke after woolfes, put the juice thereof into rawe flesh, which the wolfes devoure, and are killed"; while Mr. Fox Talbot says it arose from a confusion between the words bane and bean, leukos and lukos. Let the reader take his choice between these authorities, each one of which doubtless is right, at least in his own opinion. Mrs. Bray tells us that the people on Dartmoor fifty years ago had a plant which they called Thormantle, which was regarded as an excellent febrifuge, or fever medicine. The Thistle again was sacred to Thor, its blossom being supposed to receive its bright colour from the lightning, from which it consequently protected the person or building placed under its guardianship. "The disease known among the poorest classes of Poland as 'elf-lock' is supposed to be the work of evil demons, and it is said that if one buries thistle-seed it will gradually disappear. It is said to be produced from a thistle-seed, and old wives crush it off with a sharp stone." In Germany the Orpine is called

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Thunder-plant, and the Ground-ivy is Thunder-vine, both pointing to Thor, the thunder god, as their patron. The Stonecrop, or Houseleek, was called Thunder-beard, and if planted on the roof of a house, it protected from the lightning's stroke, a property possessed also by the Hawthorn. In like manner the Laurel was regarded by the Romans as a preservative from the same evil, as was the White Vine if planted around a house; whilst we are told that Palm-branches laid upon coals are good for a thunderstorm. A shaggy, tangled, nest-like growth on boughs and rose-bushes, which in Somersetshire is known as Old Man's Beard, was in Germany ascribed to the generating power of lightning—or thunder rather, for the thunder was, as it still is in the East, most prominent; and this growth was called Thunder Besom. The Fumitory in Germany, and the Burdock in Denmark, were also the Thunderer's plants, and among the South Slavs the Iris was called Perun's flower. Perun, it must be remembered, is the Slavic Jove. The Oak, likewise, was consecrated to Perun, as it also was to Jupiter.

It is now time to give a brief glance at those plants which are in another way associated with the devil; I refer to those which instead of bearing his name or being employed by him for the accomplishment of evil are rather regarded as possessed of powers of exorcism. We must place in the front ranks the well-known St. John's Wort, which was known long ago as *Fuga dæmonum*, because it was regarded as a very dare-devil. In Russia a plant known as Certagon, which A. de Gubernatis calls "chasse-diable," is in like repute. Respecting this plant he tells us that he has received from a notable authority the following facts. The Certagon grows in the meadows and woods, is somewhat prickly, and has flowers of a deep blue hue. It is said to cure children of fear, a statement which reminds us that in China also, where there are different kinds of fear, that which

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is produced by an evil spirit may be expelled by means of herbs. Another name for the plant is Ispalóh, and it has power to drive out the Evil One. The child possessed with the evil spirit producing fright, is bathed with water in which the herb has been boiled; or the plant may be simply placed under the pillow, as people do in England to frighten *bugs*. It might be fair to ask whether this custom may not have originated in some confusion of the word for an evil spirit—viz., bug or bogey, and the word for an unwelcome crawling insect. We all recal the words of Psalm xci. 5, as read in Matthew's Bible: "Thou shalt not nede to be afraied for any bugs by night." Du Cange cites an old author respecting the existence of a noontide demon, which used to be expelled by means of a bunch of herbs and the use of certain magic formulas, in whom the people of France in the Middle Ages used to believe. By some means St. John's Day has come to be popularly associated more closely with the devil than perhaps any other day in the year. On that day the plant consecrated to St. John is hung up or burnt for the destruction of evil, and as a safeguard against witchcraft, tempest, and other demoniacal evils.

In the neighbourhood of Mount Etna, the country-folk object to sleeping under the trees on that night, lest they should become possessed. It is believed that on this, the shortest night of the year, the demons inhabiting the trees and plants leave their places of abode, and enter into the first object with which they may come into contact. It is, however, possible, to drive them away from the neighbourhood after dark, and then it is quite safe to lie down as usual under the shade of the trees. The celebrated Mistletoe bough was famous "for further and more noble purposes than barely to feed thrushes, or to be hung up superstitiously in houses to *drive away evil spirits*,"

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says Sir J. Colbach, by which we learn that great faith was put in this mystic plant, which might well share with the St. John's Wort the name of Devilfuge. Another plant possessed, according to popular belief, of the power of dispelling demons is the well-known Mugwort or Wormwood, which, on account of its association with the ceremonials of St. John's Eve, was also known on the Continent as St. John's Herb (Herbe de la Saint Jean) or St. John's Girdle. Garlands were made at that season of the year, composed of White Lilies, Birch, Fennel, St. John's Wort, and Artemisia or Wormwood, different kinds of leaves, and the claws of birds. These garlands, thus comprising seven different kinds of material, were supposed to be possessed of immense power over evil spirits. It seems as though almost every plant which has any association with St. John has also at some time or other been credited with the possession of supernatural powers, both among ourselves, and especially on the Continent. The plant Honesty, or Lunary, of which I have had more to say elsewhere, must be placed here, for it is one of those plants which "naturally possess the power of putting monsters to flight"; an idea which will be easily intelligible when we consider that, just as the Evil Ones avoid the light, so the Lunary (from *Luna*, the moon) represents it. The Evil Ones, or Spirits of Darkness, hate the light, neither will they come to it lest their deeds should be reproved. Another of these plants is the Archangel, which may have received its name from its being in blossom on the day of St. Michael the Archangel, and thence supposed to be a preventative against evil spirits and witchcraft. We are told respecting Herb Bennett, or the Blessed Herb (*Herba benedicta*), that "where the root is in the house, the devil can do nothing, and flies from it; wherefore it is blessed above all other herbs." Perhaps, as Dr. Prior suggests, the name of Avens, as applied to the same plant, has

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some reference to this superstition. The four-leaved Clover, of which more will be said by-and-by, is, in consequence of its being in the form of a cross, supposed to be endowed with magical virtues, which render the person who has a piece of it on his person, capable of detecting the presence of evil spirits.

BLACK HELLEBORE (*Helleborus niger*).

a, plant in blossom; *b*, leaf; *c*, tubular petal; *d*, capsules.

The Jews in some places hang Aloes over their thresholds to keep away the evil spirits, just as the Chinese employ Moxa, Garlic, and other plants. The Black Hellebore or Christmas Rose, called Winter Rose in Devonshire, was used by the ancients to purify their houses, and to hallow their dwellings. They also had a belief that by strewing or perfuming their

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apartments with this plant they drove away evil spirits. This ceremony was performed with great devotion, and accompanied with the singing of solemn hymns. In the same manner they blessed their cattle with the Hellebore, to keep it free from the spells of the wicked. Thus Virgil, in his *Pastorals*, sings :—

> "What magic has bewitched the woolly dams,
> And what ill-eyes beheld the tender lambs?"

For the purposes above described, the plant was dug up with many religious ceremonies. Sometimes a circle was first drawn around the plant with a sword, after which the person would turn to the east and pray to Apollo and Æsculapius (the god of medicine) for leave to dig up the root. Even till this day the stables in Italy are preserved from the power of demons and thunderbolts by means of a sprig of Juniper, just as our own stables and houses used to be preserved from the power of witches through the magic horse-shoe.

This leads us to remark, in conclusion, that the name of the Evil One is somewhat largely associated in one way and another with trees, as well as with flowers and plants. In Germany Devil's Oaks are frequently to be met with, and one of these at Gotha is held in high esteem. Many trees with which the name of Judas is associated are regarded with awe, on account of the connection with them of the devil. Thus in Bohemia the Willow is said to be the tree on which Judas hanged himself, whence the vulgar supposition that the devil has given it a peculiar attraction for suicides. Such also are the Carob or Locust Tree, the Aspen, and in some places the Fig,—the Poplar-leaved kind having been already referred to in this chapter. In Styria it is believed that the devil is abroad in great force on Bertha's night—January 6th; and that "one may then make a magic circle, and stand in the centre of it

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with elderberries gathered on St. John's night. By this means he may obtain magic Fern-seed, which will come wrapped in a chalice cloth, and confer on one the strength of thirty or forty men." Another property of this Fern-seed is that it will enable the holder to discover hidden treasure,[6] and to unlock anything which may require opening. "It is one of the anomalies of tree-superstitions that the useful Walnut should have been associated with diabolism. It was thought to be the great enemy of the Oak in the North," and if "Oak and Walnut are planted near each other, it is said one of them must wither. Where the Church del Popolo at Rome stands was once a Walnut, in whose foliage the people believed demons had their abode. Paschal II. destroyed the tree, and the people built the church."

We have already seen that in the East there is a wide field for a study like this, and to it we are giving constant attention in the hope of being able to follow up the present work with one on Oriental Flower and Plantlore. Thus, flowers were required for the demon-worship which prevailed among the Singhalese previous to the introduction of Buddhism. Trees were consecrated to different demons by means of wreaths of flowers, as we learn from Sir J. Emerson Tennent's valuable work on Ceylon; and many strange ceremonies were gone through by the devil-dancers employed on various occasions, when wreaths and garlands of flowers were frequently in use. It thus appears that if theologians or sceptics endeavour to banish the devil from our midst, they will have plenty to do, for his name is too firmly associated with our popular plant names alone to be easily dislodged. Perhaps few of us who read this long list of names will assent to Mr. Conway's remark, that with the exception of "a few names given with humour rather than malevolence, as Devil's Apron and Devil's Leaf,

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there are few which ever suggested diabolism." Our list is not perfect, but it contains *not a few* names which indicate most strongly the popular belief in a devil; and as many of us still feel troubled by his temptations, we are afraid it will be a long time before we shall arrive at the state recently described by a learned writer when he says that men are now "waking up from the *nightmare* of delusion respecting the existence of such a being."

It would have been quite in place here to have discussed those names of plants which, in popular parlance, refer to the devil indirectly by means of an euphemism. Thus we have, in addition to the Naughty Man's Plaything, already mentioned, a Naughty Man's Cherry. In the northern and midland counties various umbelliferous plants bear the name of Naughty Man's Oatmeal, a synonym for Deil's or Devil's Meal. Similarly the term Old Man in such names as Old Man's Nightcap, Old Man's Plaything, and Old Man's Mustard, doubtless refer to "the Old Boy himself." He surely cannot complain of want of attention, and we will therefore leave him now, to turn to a more agreeable subject.

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HORSE CHESTNUT (*Æsculus Hippocastanum*).

a, spike of bloom; *b*, blossom; *c*, the same in section; *d*, fruit; *e*, seed; *f*, the same in section.

CHAPTER III.

THE VIRGIN'S BOWER.

WE have already said that the Clematis, or Old Man's Beard as it is often called, is also known as Virgin's Bower, and will now try to ascertain in this chapter something about the flowers and plants to which the Virgin lays claim. Before we go too far, however, it may be well to take note of one or two important matters. It must not be supposed, in the first place, that every plant which has the

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name of Virgin or Mary connected with it, has in reality any relation to the name of the Mother of our Lord. For example, the name Rosemary, which some have taken to mean the Rose of the Virgin Mary, is in reality but an adaptation of the Latin Rosmarinus. In the Prolegomena to the *Catholic Annual*, as Hare tells us, it is asserted that the word Rosemary was altered into *rosmarinus* at the time of the Reformation, along with a number of other similar changes, in order to divert men's minds from the least recollection of ancient Christian piety. If this be so, how are we to account for the fact that the word *rosmarinus* occurs in such early Latin authors as Horace, Ovid, and Pliny, hundreds of years before the Reformers came into existence? An ancient writer explains the name by saying that Rosemary is the plant that grows by the sea (*mare*, from which *marinus* is derived). The explanation of the first syllable "rose," given by another writer, is that the plant is often seen glittering with dew (*ros*) on the shores of the sea. It is singular that Gay proposes a riddle, which he puts into the mouth of some shepherds, who say—

> "What flower is that which royal honour craves,
> Adjoin the Virgin, and 'tis strewn on graves?"

Here the flower craved by royalty is the Rose, to which the name of Mary must be added, in order to get the name of the plant, Rosemary, which it was customary in olden times to strew on the tombs of the departed. This riddle was a retort upon another which ran thus—

> "What flower is that which bears the Virgin's name,
> The richest metal joinèd with the same?"

to which the answer is, "Mary-gold." Dr. Prior tells us that it is no more correct to connect the name Virgin's Bower with Mary than it is to place the Rosemary in her bouquet. The name

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was given to the Clematis by Gerarde, the famous old herbalist of the sixteenth century, "as fitting to be a bower for maidens, and with allusion, perhaps, to Queen Elizabeth, but not, as we might be tempted to imagine, to the Virgin Mary in a *riposo*, or resting scene on the way to Egypt, which is a frequent subject for pictures." But compare the German Jungferbogen.

Having placed ourselves on guard against this possible source of error, we may now ask why it is that around the Virgin's Bower so many different plants are found to cluster. And the answer will be an easy but significant one. In the old days before men had been brought so fully under the influence of the Reformation as they afterwards were, we find that in our own happy Fatherland, as well as on the Continent, certain plants and flowers were held sacred to the heathen deities of the classical Scandinavian mythologies. It will be sufficient to impress this fact when we remember that the names by which the days of the week are known by us were borrowed from these same gods. The first two days of the week were set apart to the sun and moon god, Tuesday was named after Tuisco, Wednesday after Woden, Thursday after Thor, the god of War and Thunder, and Friday after Freyja, with whom we are now more immediately concerned. For the historical and etymological questions which might be here raised, we must be content to refer to Grimm's "Teutonic Mythology." To Freyja, as to Venus, many plants were dedicated, for you must know that the ancients believed the plants to be under the rule of certain deities, and when the great goddess had laid a powerful hold upon men's minds, and her name had become associated with many common objects, she could only be banished from men's thoughts by transferring what had been sacred to her to the Virgin Mary. The Ladybird was once Freyja's own insect, and Orion's Belt, which in Sweden is still called Freyja's Spindle,

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in Zeeland now belongs to her successor Mary. The same thing took place elsewhere. Heathen temples were transformed into Christian churches, and traditions which had once been associated with heathen deities, were now transferred to the saints of the conquering church.[1]

If we have been able to understand this, we shall now be prepared to gather the many plants which bear the name of Freyja, of Venus, and of Mary together, and make them twine around our Virgin's Bower. We shall find that the name of Venus still lives on, though that of Freyja is now no longer heard amongst us, except in the name Friday—*i.e.*, Freyja's day; but if in one place a plant still retains the name of the old Roman goddess, we shall almost certainly find the name of Mary taking its place elsewhere. An illustration will make this plain. Many of the names by which our commonest flowers are known are not confined to England, but crop up in Germany and Scandinavia in but slightly altered forms. Thus every boy and girl delights in plucking the pretty little flower (*Lotus corniculatus*) which grows in the meadows, and is known as Lady's

LADY'S SLIPPER (*Cypripedium Calceolus*).
a, plant; *b*, slipper; *c*, fruit; *d*, stamen.

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Slipper, Shoes and Stockings, Butter and Eggs, Pattens and Clogs, or Boots and Shoes. In Germany, this flower is sometimes called Venus' Shoe (*Venus-Schuh*), but at others Mary's Shoe (*Marien-Schuh*) and Mary's Slipper (*Marien-Pantoffel*). How liberal we have been towards her ladyship will appear when I enumerate some of the plants with which she is honoured. Thus, as she reclines in her bower we provide her with boots and slippers for her feet, garters with which to keep her hose in place, and laces for her corset or shoes. We have found her a thimble and needle with which to sew, a smock and a mantle in which to garb herself, a cushion on which to recline, and a comb and looking-glass for her hair and tresses, with which we also have supplied her. Thus equipped, we find her a nightcap to keep her curls from being ruffled at night, and when she needs to write to her friends, we find her a seal or signet for her letter. She would be incomplete without fingers, and these we also provide, together with a navel, and a basin in which to wash. And having done all this, we plant around her bower trees, grass, whin, clover, cowslip, mint, bracken, foxglove, fern, and thistle, to make the garden gay. We further find her in gloves for her delicate fingers, eardrops to adorn her head, and a riband with which to tie back her hair or make up a sash. She is not then content without ruffles, and these, too, are found for her, and lest she should lose her money a purse is also provided; yet with all this lavish kindness we make her sleep on bed-straw.

We thus have here a brief summary of the more common plants devoted to the Virgin; now let us examine them a little more fully. Take first the articles of dress. The most familiar name here will be the Lady's Smock. In some places the wild Arum is thus called, whilst in other parts,—as, for instance, in some of the remoter districts of Devon,—the name is quite

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unknown. During some country rambles in Somersetshire I found that the flowers of the Wild Convolvulus were called Lady's Smocks, a not inappropriate term, if we understand by smock the under garment of her ladyship; for she could not be supposed to dress in smock frocks such as the Sussex peasants still glory in. But it will be admitted that the plant which lays the most rightful claim to the name is the Meadow Cress, Cuckoo-flower, or Milkymaid, as my Devonshire friends call it (*Cardamine pratensis*). Prior suggests that this plant was so called from the resemblance of its white flowers to little smocks hung out to dry, as they used to be once a year, at that season especially. I do not feel very sure about this explanation, and the author of a work on Shakspere's plant lore, I find, also thinks the resemblance far-fetched. What is there about which Shakspere does not teach us something? Towards the end of *Love's Labour's Lost* he sings:—

"When daisies pied and violets blue
And lady's smocks all silver white
And cuckoo-buds of yellow hue
Do paint the meadows with delight,
The cuckoo then on every tree
Mocks married men, for thus sings he,
Cuckoo.

"When shepherds pipe on oaten straws,
And merry larks are ploughmen's clocks,
When turtles tread, and rooks, and daws,
And maidens bleach their summer smocks,
The cuckoo then on every tree
Mocks married men, for thus sings he,
Cuckoo."

That our greatest dramatic poet should thus describe one of the most delicate and beautiful of our native plants, shows what charms vegetable beauties had for his capacious mind. The happy idea of silver-white (says an old writer) exactly describes

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the tint of these flowers, some of which are nearly of a pure white colour, whilst others have that purple cast so peculiar to highly polished silver. It is very probable that the name of Lady's Smock is a corruption of "Our Lady's Smock," and it is supposed that "Our Lady" has been honoured by the dedication of the flower to her, because it comes into blossom about Lady-tide. But many flowers which do not blossom at that particular season have been claimed for her ladyship. As this plant flowers in April, and is in full beauty in May, it generally forms a conspicuous figure in the May-day garlands of our children. Walton notices this fact, for he says: "I could see here a boy gathering Lilies and Lady Smocks, and there a girl cropping Culverkeys and Cowslips, all to make garlands." Old Gerarde tells us that he writes the name "Ladie Smocks," because in Cheshire, his own native home, it was so called. Chatterton, in his admirable imitation of the older poets, also gives the same name and the same colour:—

> "So have I seen a Ladie Smock soe white
> Blown in the mornynge, and mowd down at night."

Her Ladyship is, moreover, favoured with a mantle, which flower in Sweden bears the name of *Mariekåpa* (Mary's Cape or Mantle), and in Germany that of *Marienmantel*, or *Frauenmantel*, an illustration of the statement already made, that many a flower bears the same name abroad, as that by which it is known amongst ourselves. The latter half of the name refers to the broad, indented leaves of the *Alchemilla*, which "before they be opened" (says Gerarde) "are plaited and folded together, not unlike the leaves of the mallows." In Iceland also this plant is sacred to the Virgin under the name of Mariastakker, which gives quiet sleep if placed under the pillow at night; and in Spain it is called Our Lady's Mantle (*Mante de Neustra Señora*).

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In Mexico there is said to be a splendid plant (*Ipomœa*) whose azure blossoms are from four to five inches across, set so close together that hardly a leaf is to be seen. The whole plant resembles a blue cloak, whence its name of *Manto de la Virgin.* Our Lady has Boots and Shoes, or Shoes and Stockings, flowers too well known to need any description. The Ribbon-grass which grows in our gardens is called Lady's Ribands or Lady's Garters by some, whilst others know it under the name of Gardener's Garters or French Grass. Having adjusted her hose, the Virgin stoops to tie her laces; for the plant Dodder, whilst it is associated by some with the Evil One, is by others dedicated to Mary, and called Lady's Laces. As her Ladyship retires to rest, she is provided with a Nightcap, or, in fact, with more than one. In Wiltshire the flowers of the larger Bindweed or Wild Convolvulus serve this purpose, but in some places she wears blue in bed, being decorated, it is said, with Canterbury Bells for her nightcap. In Sussex, however, the flowers of the Convolvulus are called Old Man's Nightcap, just as the flowers of the White Campion are known as Grandmother's Nightcap. This will help us to understand how liable we are to get confused in describing plants by local or popular names, unless we can give some other clue; such as a description of the plant, or its scientific name, and no doubt some confusion exists respecting the Smock and Nightcap. The Virgin is expected to repair her own clothes, for in Somersetshire my friends told me that they found her in thimbles in the shape of the flowers of the Campanula.

There is a plant called Lady's Tresses, "from the resemblance of the flower-spikes, with their protuberant ovaries placed regularly one over the other, to a lady's hair braided." By some people the well-known Quaking-grass, or Dawdle-grass, as Sussex children call it, is called Lady's-hair In Devon it is generally

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known as Shaking-grass. But in addition to her tresses and her hair, the Virgin is provided with a wig, for she is supposed to be able to take off and put on her capillary decorations at will. There is the *Adiantum* or Maiden-hair, also called Venus'-hair, Our Lady's-hair, and Black Maiden-hair, on account of its fine stringy, hair-like stalks. This plant was called *Adiantum*, so we are told by the old Latin writer, Theophrastus, because its leaves when put in water continue dry; while the names *Kallitrichnon* (beautiful-hair) and *Polytrichnon* (much-hair) were given it because of its efficacy, as Pliny tells us, in beautifying and thickening the hair. These ideas doubtless sprang from the notion that what was *like* hair was *good for* hair. Lobel, whose name is preserved to us in the word Lobelia, tells us that in his time the name of *Mayden-heere* was given to the plant which is generally called Bog Asphodel, because the damsels of that day employed it for making their hair yellow. This fashion of dyeing the hair yellow was very prevalent in the Middle Ages; and even so late as Henry VIII.'s reign, Horman says, "Maydens were silke callis, with the wiche they keep in ordre theyr heare made yelowe with lye."

The plant usually known as Lady's Bedstraw (*Galium verum*) was also called Maid's-hair "from its soft, flocculent habit" (says Prior), "like the loose, un-snooded hair of maidens, and its yellow colour, to which, as a beauty in the hair of women, such frequent allusion is made by Chaucer and other romance writers." Having alluded to the material with which the Virgin's bed is composed, let us look the question a little more fully in the face. It is only recently, and in our Western countries, that people have thought it necessary to employ feathers and swan's down, hair and spring beds, mattresses, and coverings. In China and India to-day men and women alike sleep on a wooden bench or bedstead, upon which there is simply placed

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a mat made of rushes, split cane, or straw. In Palestine we hear of Christ commanding a poor creature whom He had healed to take up his bed and walk. This was the easiest thing in the world for an Oriental to do, and in China if you see a man going away from home for a day or two, he generally has his bed on his shoulders! Even in our workhouses we find straw still allowed as the only bed for the travellers who call for a night's lodging; at least such was the case a dozen years ago, when, in many places the stables into which the guardians' horses were placed on board-days were employed as lodging houses for such casual visitors; and it mattered not whether they were respectable or otherwise, men and women, utter strangers to one another were turned in alike to one stable, to do as best they could amongst the straw, with a tin jug of water and a slice of bread. I have no doubt that in many places things have much improved since then, but I speak here of facts which my personal knowledge of several workhouses and vagrant homes in one part of England supplies. Even our chopped straw, still placed in beds, is but a little refinement upon the old custom of using the uncut reed—as Devonshire folk and others call the whole straw. In Scotland the Highlanders used commonly to sleep on heath, and the bed thus made was said to be delightful. In Italy beds are often made of the leaves of trees instead of feathers or down. Amongst the Greeks it was quite an old joke against the effeminate Sybarites, that when one of them complained that he had not slept all night, the reason he assigned was that one of the rose-leaves upon which he slept had become folded under him, and so made a hard lump, reminding us of the pea and the princess in the fairy tale! Cicero reproached Verres with the extravagant luxury of making the tour of Sicily in a bower of roses, whilst his person was also decked and garlanded with

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those flowers. The bed of roses is not altogether a fiction, as we learn from *Lalla Rookh*. The roses of the Sinan Nile, or garden of the Nile (says Moore), are unequalled; and from their leaves mattresses are made for the people of rank to recline upon. It is said that Cleopatra, whose name has become famous in England of late in connection with the Needle now standing on the Thames Embankment, once spent no less than £200 (or what would be equivalent to that amount) for the adornment of a room with roses for one night's pleasure. In India, however, to this day, people, from the Rajah to the peasant, when they are dying are placed on straw, in order that the spirit in its departure may not take the mat or bed upon which the person was lying along with it in its flight to the other world. In some parts of China a similar custom and superstition prevail. We have an expression still in common use which seems to point to the old custom of lying on straw, although some give the phrase another interpretation. We speak of one being "in the straw"; which Dr. Brewer says refers to the custom of placing straw in the streets to muffle the sound of the passing vehicles, but which more probably has reference to the fact that on particular occasions even ladies of rank used straw for their bedding. The name of Lady's Bedstraw, which was anciently Our Lady's Bedstraw or Bedstre, may allude more particularly to the Virgin having given birth to her firstborn son in a stable, with only the grass or herbs of the field for her bed. In fact, we know that in earlier times such materials were freely used, and the soft puffy stems of this particular plant, with its golden blossoms, would have exactly adapted it for a connection in legend with the Nativity. In Germany we find the same name given to this plant, but we shall have to refer to the continental names by-and-by.

Brand has the following remarks on this subject:—"In the

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old herbals we find descriptions of a herb entitled *the Ladies' Bed-straw*. It appears that even so late as Henry VIII.'s time, there were directions for certain persons to examine every night *the straw of the king's bed*, that no daggers might be concealed therein. In 'Plaine Percevall, The Peace-maker of England,' printed in the time of Queen Elizabeth, we find an expression which strongly marks the general use of straw in beds during that reign: 'These high-flying sparks will light on the heads of us all, and kindle in *our bed-straw*.'"

Having noticed some of the articles of dress worn by Our Lady, let us now turn to those plants whose names refer to things ornamental and useful. I have referred to her hair; and since this must not go unkempt, there is a plant (*Scandix Pecten*) which, from the slender tapering beaks of the seed-vessels, set together like the teeth of a comb, obtains the name of Lady's Comb or Venus' Comb. The Teasel is, moreover, called Venus' Basin (Latin, *Veneris labrum*). Venus was the goddess of beauty, and from the fact that the hollows which are formed by the united bases of the leaves around the stem, are usually filled with water, this plant has been set apart for her use, especially as the water therein contained was supposed to remove warts and freckles, and so give freshness and beauty to the person. And in order that, after her bath, she might be able to admire her beauty, and arrange her raven, glossy, or golden tresses, the Campanula was set apart as Venus' Looking-glass. This name is thought by some to have been given to the flower, from the resemblance borne between the blossoms of the plant set upon their cylindrical ovary, and the round mirror used of old, and still to be obtained in the East, made of polished metal fixed at the end of a straight handle. Hare, however, suggests that the name was given it "from its spreading open so widely in the day-

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time." Spenser in his *Faerie Queen* gives the name to a magic mirror, in which a lady lover might get a glimpse of her future husband. The flower is also commonly called Lady's Looking-glass. Another article, useful as well as ornamental, is the Lady's Seal or Signet, "a name that in the older writers is correctly given to a *Convallaria*, the plant now called Solomon's Seal, from round cicatrices on the root stock, which resemble the impressions of a seal, but which has been injudiciously transferred to a different plant, the Black Bryony, which has no such characteristic workings. This change seems to have been introduced by the herb-sellers, as the latter plant, the Bryony, is described by Fernelius and others as one which the herbalists designated the Seal of the Blessed Virgin." The "Grete Herbal" tells us "It is al one herbe, Solomon's Seale, and our Lady's Seale." I do not myself see much to object to in making the Black Bryony (*Tamus communis*) Our Lady's Seal, for if the root-stock (which comparatively few people ever examine) bears no resemblance to a seal, surely the pretty fruit is sufficient to lead any one with a little imagination, but no knowledge of botanical names, to attribute to this plant the name of Lady's Seal. But Hare, following Gerarde, assigns the name to a totally different origin. He says: "*Our Ladie's Seal* (*sigillum Mariæ*) is among the names of the black briony, owing to the great efficacy of its root when spred in a plaster and applied as it were to *seal up* a scar or bruise." I have left the learned writer's spelling as it appears in his Essays, for everyone is aware how strongly Mr. Hare advocated spelling reform. "In like manner" (he adds) "*Solomon's Seal* (*Sigillum Salomonis, Sceau de Solomon* in French, *Salomons-Siegel* in German, a name applied to the 'root of the white crawfoot'), was so called in part from having marks on the roots something like the stamp of a seal, but still more, as Gerarde maintains, 'of the singular

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vertue that the root hath in *sealing* or healing up greene wounds, broken bones, and such like, being stampt and laid thereon.' Perhaps this was compared to the magical powers ascribed in the Arabian stories to Solomon's Seal."

The pretty Armeria (*A. maritima*), or Pink, as some people call it, is often known as Lady's Cushion. Perhaps it is better known under the name of Thrift, which in Sussex is corrupted to Swift. In Somerset it is called Cushings, a local form of Cushions.

Gerarde speaks of one kind of Pink thus: "There is a wilde creeping Pinke, which groweth in our pastures neere about London, and other places, but especially in the great field next to Deptford, by the path-side as you go from Redriffe to Greenwich, which hath many small tender leaves, shorter than any of the other wilde Pinkes; set upon little tender stalks which lie flat upon the ground, taking holde of the same in sundrie places, whereby it greatly encreaseth; whereupon doth growe little reddish flowers. The roote is small, tough, and long lasting."

The name of Lady's Cushion or Our Ladie's Cushion is applied to other plants besides the Armeria in different parts of England; a yellow-flowered creeping plant (*Fumaria*) often found on garden rockeries, and the wild Fingers and Thumbs or Boots and Shoes being amongst the flowers so called, but none so appropriately as the Thrift, with its soft cushion-like growth. I have said that there is a plant called Lady's Fingers; and that for the protection of the sewing finger, when the diligent Virgin is at work, a thimble is provided. For this purpose the flowers of the Campanula (*rotundifolia*) are employed. There is another kind of Campanula (*medium*), often called Coventry Bell, which Hare supposes gained its name from the Virgin, and which is called Mariet. This name is from the French Mariette, and I find that another French name for this flower, which in Latin, or Italian rather, is *Viola Mariana*,

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is "Gant de Nôtre Dame," or Our Lady's Glove, a name which is also applied to the Foxglove. If Rosemary is not in reality the Virgin's property, the Costmary may possibly be, though this is not certain. Prior says that its Latin name of *Costus amarus* was misunderstood, and taken for *Costus Mariæ*, a name which refers to some aromatic plant unknown; and that the error very naturally arose "from this one having been dedicated to St. Mary Magdalene, and called after her, *Maudlin*, either in allusion to her box of scented ointment, or in reference to its use." However this may be, its German name of Frauenmünze (Lady's Mint, applied also to the Spearmint, with perhaps a pun on the word *Münze*, which our word "mint" exactly reproduces), is in favour of its being regarded as one of the plants sacred to the Virgin. This fact I find confirmed by an old German writer on this subject, as well as by the French name for the plant quoted below. This is the same herb as bears the name of Alecost, it having been at one time used for giving a bitter flavour to ale, which was then much relished. There is another plant, however, whose right to be called by her Ladyship's name no one disputes, I mean the Lady's Thistle (*Carduus Marianus*). Some writers are strongly in favour of regarding this variety of thistle as the true Scotch Thistle, an opinion which seems to be confirmed by a study of the old Scotch coins which bear a representation of the plant. The evidence drawn from this source, says one scholar who seems to be in a position to judge, tends "greatly to strengthen our belief that the *Carduus Marianus*, or Lady's Thistle, was the chosen emblem of the national pride and character, although it must be admitted that the resemblance between the plant and the picture of the artist is somewhat postulatory. The bold motto, 'Nemo me impune lacessit,' was the addition of James VI., and *Carduus Marianus* is almost the only species that would

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naturally suggest it, or that really deserves it; but I suspect that the reason for the preference of this species as the emblem, was the fact of its dedication to the Mother of our Saviour, a drop of whose milk having fallen on the leaves, imprinted the accident in those white veins which so remarkably distinguish them." Those who read the anecdote relating to the Scotch Thistle given on another page will be able to see how easily the traditions might have influenced each other.

Brand tells us that the purple-flowered Lady's Thistle, the leaves of which are beautifully diversified with numerous white spots, like drops of milk, is vulgarly thought to have been marked by the falling of some drops of the Virgin Mary's milk on it, whence, no doubt, its name Lady's—*i.e.*, Our Lady's—Thistle. He adds that this was an ingenious little invention of the dark ages, which no doubt has been of service to the cause of superstition.[2] Prior shows us how this story probably came to be introduced. He is speaking of the White Lily, to which we shall have again to refer. This flower is sometimes called Juno's Rose; concerning which we are told that Jupiter, to make his son immortal, put him to the breast of Juno while she was sleeping. The milk which was spilt as the child withdrew from her formed the 'Milky Way' in the heavens, and gave rise to the Lily upon earth. The Romanist talemongers in all probability adapted this tradition to the Thistle, and so gave it the name which it now popularly bears. Hare, however, says one would rather believe that the name gave birth to the legend. This tale is parallel to one which is handed down by old Mandeville, the famous traveller and author, who, in his "Travailes," p. 85, says that at Bethlehem there is "a chirche of Seynt Nicholas, where oure Lady rested hire aftre sche was lyghted of oure Lord. And for as meche as sche had to meche mylk in hire pappes, that greved hire, sche mylked hem on the rede stones of marble; so that the traces may yit be sene in the stones

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alle whyte." It should be observed that the French names (*Chardon de Nôtre-Dame* or *Chardon Marie*) and German names (*Frauendistel* or *Mariendistel*) exactly correspond with our own. In Cheshire there is a plant (*Pulmonaria*) called Lady's Milk Sile. The word *sile* is a provincialism for "soil" or "stain," and the name is said to be derived from a legend, still current in the country, that a portion of the Virgin's milk fell on the leaves, and so caused the spots which are now seen on their surface. I referred at the commencement of this chapter to the Marygold and Gray's rhyme respecting it. Now although the foreign names have no reference to the Virgin Mary, there seems to have grown up in the popular fancy an idea that she has some right to the flower,—an idea which is confirmed by the fact that the flower was sometimes called Mary-buds. Thus Shakspere, speaking probably of this flower, says :–

"And winking Mary-buds begin to ope their golden eyes."

Dr. Prior says the name would seem to have originated from the Anglo-Saxon Mear-gealla, the Marygold commonly found in our marshes, and in old writers spelt Mary Gowles, but this is doubtful.[3]

There is a curious plant (the Kidney-wort or Penny-hat, *Cotyledon Umbilicus*) which has gained the name of Lady's Navel, and we find that its cognomens indicate its early dedication to Venus. In German it is Venus-Nabel, a name which exists also in Greek and Latin. There are a number of flowers and plants which at first sight might appear to be more or less intimately associated by name with the Virgin, but which have actually no reference to her. Many flowers belonging to the Daisy and Chrysanthemum class, for example, bear such names as Maghet, Maids, or Maithes, the Greek and Latin equivalents of which mean Virgin, as do these; but with reference to quite a different subject. The same applies to the names Mather and Maudlin, the flower which

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bears the latter name being sacred to another Mary—viz., Magdalene, and not to the Virgin Mary. Thus the Periwinkle was formerly known in France as *Pucellage*, or Virgin-flower. Who has not heard the old folk speak of the Fuchsia as the Lady's Eardrop? I distinctly remember when I was a lad going from time to time with my mother on a visit to my grandmother, an elderly lady, and one who was very proud of her flower-garden. She almost always took us to see her Lady's Eardrop, as she preferred to call her Fuchsia when it was in bloom. The older people in Devonshire still speak of the plant under the same name, and I was told on the borders of Dartmoor quite recently that it is not many years since Lady's Eardrop was the only name there known. In American works on Botany, too, the Fuchsia is often thus spoken of, the people who emigrated from England years ago probably carrying the familiar name with them, and clinging to it with amazing tenacity. The word "drop" here is the same as that which we find in the name "Snowdrop," which does not mean a drop of snow, but a snowy drop for wearing as an ear ornament. This flower, like the Primrose or Cowslip in Germany, has long been regarded as sacred, since it is one of the first signs of the returning life of spring, by its piercing the snow (as the French name of *perce-neige* teaches us) before the winter has yet fully passed away. It, too, was consecrated to the Virgin, for we are told that formerly on a certain day in each year the image of Mary was removed from the altars, and the place where it had stood strewn with snowdrops, emblems of purity and virgin chastity. Hence on the "Feast of the Purification of the Blessed Virgin" (February 2nd), this flower is appropriately regarded as emblematic of Our Lady. Two hundred years ago a certain kind of Primula used to be known as Lady's Candlestick in the north of England, while another plant (*Gagea lutea*) was called Our Lady's Cowslip. I have

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already remarked that we have a Lady Fern; besides this the Maidenhair variety is in some places called Maria's Fern, and in the countries further north will be found many names for this class of plants, which prove that they once belonged to Venus or Freyja, and have now been claimed for the Virgin. In Scotland we find one kind of fern called Lady-bracken. Yarrow has been known as Venus'-tree, as we learn from the following rhyme:—

"Thou pretty herb of Venus'-tree,
Thy true name it is Yarrow;
Now who my bosom friend must be,
Pray tell thou me to-morrow."

If this be repeated on going to bed by the maiden who wishes to see her future husband, he will appear to her in her dreams, provided she take an ounce of Yarrow sewn up in a piece of flannel, and put it under her pillow. Bits of seaweed called Lady's-trees are still placed upon little stands and used as ornaments for the chimney-piece of many a Cornish cottage, and these are supposed to protect the house from fire and other evils.

The use of the Rose during the month of May (the Madonna's month) is in Italy quite national. Every one has Roses in the oratory or on the table all the month through, and even the servants make it a matter of conscience to spend their money on these flowers during that month. "As an emblem of the Virgin, the Rose, both white and red, appears at a very early period, and it was especially so recognised by St. Dominic, when he instituted the devotion of the rosary, with direct reference to St. Mary. The prayers appear to have been symbolised as Roses. There is a story of 'a lordsman, who had gathered much goods of his lord's, and who had to pass with his treasure through a wood in which thieves were waiting for him.' When he entered the wood he remembered that he had not that day said 'Our

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Lady's saulter'; and, as he knelt to do so, the Virgin came and placed a garland on his head, and 'at each ave she set a Rose in the garland that was so bryghte that all the wood shone thereof.' He was himself ignorant of it; but the thieves saw the vision, and allowed him to pass unharmed." The traditions connected with the Rose are legion, but in other parts of this work such as were thought appropriate for our subject have been introduced. To write them all would be impossible; but we may notice that "the Rose was held to be the favourite flower of Holda, often called 'Frau Rose,' or 'Mutter Rose.' It was partly transferred, as were other symbols of Holda, Freyja, and Venus, to the Madonna, who is frequently called by the Germans Marien-röschen. She dries her veil on a Rose-bush, which thenceforth bears no more Roses. But there has been a tendency to associate the White Rose with the Virgin Mary, that being chiefly chosen for her fête days; while the more earthly feelings associated with 'Frau Rose' are still represented in the superstitions connected with the Red Rose." These superstitions will be found recorded in their proper place. The Rose of Jericho has been called St. Mary's Rose, and tradition affirms that when Joseph and Mary were taking their flight into Egypt, one of these flowers sprang up to mark every spot where they rested. The property possessed by this plant, of expanding when in contact with water or other moisture, led to a superstitious regard being entertained for it, and it was believed that on the anniversary of the birth of Christ it would thus open its petals. It was called in mediæval times *Rosa Maria*, or Mary's Rose.

The Bleeding Nun (*Cyclamen europæum*) was formerly used as a charm against bad weather, but has, like many other flowers, been consecrated to the Virgin Mary. The Primrose is called Schlüssel-blume, or Key-flower, in Germany, two explanations being assigned for the name. Some say it refers rather to the

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Cowslip, with its bunch of blossoms resembling a bunch of keys, while others think it has reference to some magic power possessed by the plant of discovering hidden treasure. "The myth, as told in various traditions, affirms that Bertha entices some favoured child by exquisite Primroses to a doorway overgrown with flowers. This is the door to an enchanted castle. When the Key-flower touches it, the door gently opens, and the favoured mortal passes to a room with vessels covered over with Primroses, in which are treasures of gold or jewels. When the treasure is secured, the Primroses must be replaced, otherwise the finder will be for ever followed by a black dog. This superstition survives in England only in the country name of the Cowslip, 'Fairy-cup'—*i.e.*, a cup holding Fairy' gifts." Now we find that Holda or Bertha, or whoever it might be that laid claim to the flower in olden times has had to give place, and to-day the Primrose is in German called not only Key-flower, but Lady's Key (*Frauenschlüssel*), names applied to the Cowslip as well. Those mythologists who refer all such matters to the courses of nature, make this myth relate to the return of spring.

If we bear in mind that Freyja and Mary are in many respects to be regarded as but different names for one and the same mythological personage, we shall not be surprised to find that some Norse plants bear both these names, and the people regard them each as proper. "The beautiful Freyja, who has given to German women the appellation Frau, has left her name with the Freyja-hâr (*Supercilium Veneris*, a species of *Adiantum*). Odin's spouse, Frigga (the earth), has not only named a constellation in Sweden, where in some regions Orion is called Frigga's Rock,—*i.e.*, distaff,—but also the Orchis (*odoratissima*), which is called Frigghar-grass. Very many plants which were held sacred to the Norse goddesses had their names changed by the early Christians to honour the Virgin Mary. Thus Niörd's

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Glove, and various species of Orchis, which have hand-shaped roots, are called also Our Lady's Hand, Mary's Hand, etc. It will be remembered that all the plants which have 'lady' in their names—Lady's Smock, Lady's Slipper, and the like—were consecrated to the Virgin Mary, or 'Our Lady,' and that many of the flowers so named had a pre-Christian sanctity is known."[4]

In the season when the Lily of the Valley was in bloom, it used to be customary to decorate the churches with these flowers, and when *Lady* chapels were erected in honour of the Virgin Mary they were adorned in the same way. But it was not the Lily of the Valley alone which was specially appropriated from among the various kinds of Lilies to her use. On the Continent any or all kinds of spring flowers were employed in decorating the churches in her honour, and this was the case also in England some years ago. "How soon flowers were used for ecclesiastical purposes in England it is difficult, nay impossible, to say. We know that gardens were devoted to the special cultivation of flowers for the churches. There was one, for instance, adjoining the *Lady* Chapel at Winchester, and the spot, for a long time after the destruction of the sacristy, went by the name of *Paradise.* And in his will Henry VI. left particular directions concerning a garden for the church of Eton College, 'which is left for to sett in certain trees and flowers, behovable and convenient for the service of the same church.' But the date of the foundation of the Winchester garden is unknown, whilst that of Henry VI. is, comparatively speaking, of recent date. No doubt the monasteries of the Middle Ages and the castles of feudal times had gardens attached to them." We read that William, Abbot of St. Albans, some six-and-a-half centuries ago (A.D. 1214—1235) appointed that "the wax taper, which we are accustomed to wreathe about with flowers, should be burnt before the beautiful image of Mary,

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carved by Walter of Colchester, both day and night on the principal feasts and during the procession which is held in honour of the Blessed Virgin." One of the flowers specially devoted to "Our Ladie" was the beautiful White Lily (*Lilium candidum*). It is considered an emblem of purity and beauty, two traits specially characteristic of the Virgin, as people like fancifully to paint her.

WHITE LILY (*Lilium candidum*).
a, blossoms; *b*, bulb with roots.

"The lady lily, looking gently down,"

is scarcely less a favourite with the poets than the Rose itself, and has generally been regarded as the latter flower's nearest rival.

"The lily, of all children of the spring
The palest—fairest, too, where fair ones are."

The common White Lily is generally, though doubtfully, regarded as a native of the Holy Land, and it is therefore but natural that it should be looked upon as peculiarly appropriate for the Virgin's use. I have already recorded a curious tradition respecting this flower, and noted how that tradition, in all probability, affected the legendary lore of the Virgin. As the Snowdrop comes at the Purification (February 2nd), and the Marygold at the Annunciation of the Virgin, or Ladytide (March 25th), so the White Lily appears at the Feast of the Visitation

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(July 2nd). This festival was instituted by Pope Urban VI. in commemoration of the journey taken by Mary to visit her cousin Elizabeth. In almost every case where representations of the event are made, the vase of White Lilies stands by the Virgin's side, with its three mystic flowers crowning their three stems. This is said to have been adopted in consequence of the miraculous appearance of three Lilies to confirm the faith of a master of the Dominican monks.[5] At the Nativity of the Virgin, a festival which dates from 695 A.D., the Bryony or Lady's Seal is regarded as her emblem, the Arbor Vitæ being dedicated to her on December 8th, the Feast of the Conception. Thus the Romish Church has linked her name with as many days and as many plants as possible. In another chapter I hope to be able to call attention to the May-day customs once so largely observed amongst ourselves and on the Continent. It will be sufficient here to remark that the month was once sacred to Flora, but that just as Mary usurped the place of Venus and Freyja, so she laid claim to the honours once paid to the heathen goddess of flowers; and May soon became known as the "Month of Mary," a name which it still bears in some countries where Romish influence has been strong. A relic of the old customs is yet retained in some of the villages and towns of our own happy England, where little girls still carry a doll in their Maypole or in a basket surrounded with flowers, ignorant that it is a remnant of a habit their ancestors had of carrying about an image of the Virgin Mary.

In France we find the plant Spearmint dedicated to the Virgin under the name of Our Lady's Mint (*Menthe de Nôtre Dame*), and in Italy it bears the similar name of St. Mary's Herb (*Erba Santa Maria*). I have already incidentally remarked that the Foxglove is sacred to her under the name of *Gant de Nôtre Dame*. In Germany we have many plants named after the Virgin, or Frau

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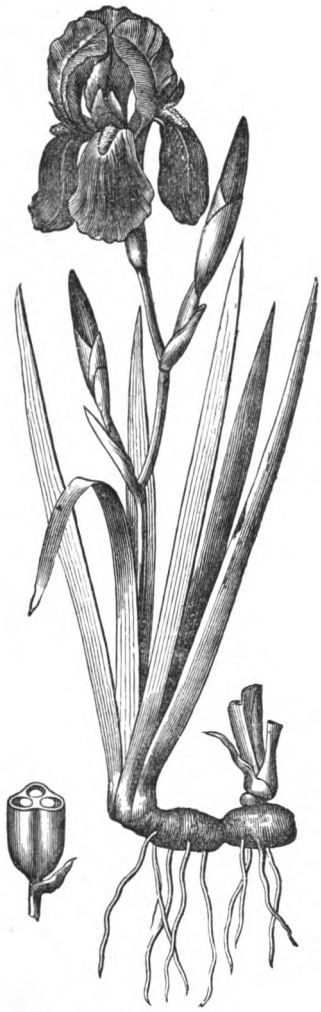
Maria. Costmary, of which I have already spoken, is there Our Lady's Balsam (*Frauen-balsam*), or Lady's Mint, and the Maiden-hair is Lady's Hair (*Frauen-haar*). As in France, the Foxglove is Our Lady's Glove (*Frauen-handschuh*), and the Lungwort is Our Lady's Milk-wort or Wild-wort. The Genista is Lady's Slipper, and there is a plant called Lady's Glass. Very similar to the story related above respecting the Rose, is that told of the Iris or *Fleur-de-lis*, which shows us that in ancient times this plant also was considered peculiarly sacred to the Virgin. The legend is that of the knight who, more devout than learned, could never remember more than two words of the Latin prayer which was offered to the Holy Mother. These were *Ave Maria*, and it was in these words that he continually addressed his prayer to Heaven. Night and day his supplication continued, until at last the good old man died and was buried in the chapel-yard of the convent, where, as a proof of the



FLAG (*Iris germanica*).
With seed capsules in section.

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acceptance which his brief but earnest prayer had gained at the hands of the Virgin, a plant of *Fleur-de-lys* sprang up on his grave, which displayed on every flower in golden letters the words *Ave Maria.* This strange sight induced the monks, who had despised him during his lifetime on account of his ignorance, to open his grave. On doing so they were surprised to find that the root of the plant rested on the lips of the holy knight, whose body lay mouldering there.[6]

On the Continent the Juniper is also regarded with great veneration, because, as the tradition affirms, it saved the life of the Madonna and the infant Jesus when they fled into Egypt. In order to screen her son from the assassins employed by Herod to put the children of Bethlehem to death, the Virgin Mother is said to have hid him under certain plants and trees, which naturally received her blessing in return for the shelter they afforded. Among the plants thus blest (says A. de Gubernatis), the Juniper has been peculiarly invested with the power and privilege of putting to flight the spirits of evil, and destroying the charms of the magician. There is, in Tuscany, a little plant which grows on the walls, whose tiny flowerets are of a whitish rose colour; it is gathered on the morning of the Ascension, and suspended on the walls of the chamber till the 8th of September, which is the Feast of the Nativity of the Virgin. This plant is known as the Madonna's Herb, and as it will frequently come into blossom after it has been gathered, the people regard it as enjoying the special protection and blessing of Our Lady. If the plant, after being gathered, should refuse to blossom, and begins at once to wither, the omen is significantly bad. At Sarego the Herb of the Madonna is gathered only on the Day of the Assumption, and it is then regarded as capable of curing a great variety of complaints. In Germany, as Mons. de Gubernatis informs us, a certain fern (*Polypodium vulgare*), which in France goes by the name of

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Marie bregne, is said to spring from the Virgin's milk, a tradition we have already met with in connection with other plants. In the Province of Bellune in Italy the Mayweed (*Matricaria*), which among the Athenians was consecrated to Athene, receives the name of St. Mary's Herb. *We* have handed it over to Mary Magdalene. It is related that when Pericles was building the Propylæum, one of the workmen fell from the roof and died. Pericles was in great distress, till Athene appeared to him in a vision, and informed him that this plant would restore the inanimate corpse to life. From that day forth the herb, called Parthenon, or Virgin-plant, by the Greeks, was dedicated to the goddess who had made the revelation, and was suspended on the walls of the Athenian Acropolis. Nearly three hundred years ago (in 1591) a German scholar named Bauhin wrote a work on the plants whose names have been derived from the gods and saints, and amongst other plants dedicated to the Virgin he, strange to say, mentions the Rosemary. There seems to be but little doubt that even in those times, on the Continent, there had arisen some confusion in the minds of people generally between the name of this plant and that of the Madonna; and that confusion would be increased, and the idea that the Rosemary was Mary's plant be confirmed, by the

POLYPODIUM (*Polypodium vulgare*).

a, plant; *b*, seeds.

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similarity of the leaves to those of the Juniper, which, as we have seen, was regarded abroad as sacred to the Virgin. In addition to those plants which I have already mentioned,—the Thistle, Campanula, Foxglove, Lady's Slipper, Mint, Costmary, etc.,—he also enumerates the following:—The well-known Tansy (*Tanacetum vulgare*), which bears a cluster of yellow flowers at the top of a thickly-foliaged stem; the Peachwort, a plant which gets its name (*Polygonum Persicaria*) from the resemblance of its leaves to those of a peach; Hemp Agrimony (*Eupatorium*), which also goes by the name of St. John's Herb; with the Yarrow, and a number of others whose names are not sufficiently familiar to be inserted here, but which I have given in a note in order to make the list as complete as possible.[7] Even the Ivy-leaved Toad-flax and St. John's Wort have found their way into this group, as have also the Lion's Foot and Drosera.

No one will object to the Strawberry being devoted to the Virgin, for with all her flowers she seems to have laid claim to but very few fruits. Some very beautiful German legends are said to be connected with this plant, the fruit of which was a favourite of the goddess Frigga, who presided over marriages. She was said to go a-berrying with the children on St. John's Day, as the Virgin was also in later times supposed to do; consequently on that day no mother who has lost a little child will taste a strawberry, for if she did her little one would get none in Paradise. Mary would say to it, "You must stand aside, for your mother has already eaten your share, and so none remains for you!" In Scotland we meet with another fruit which has received the Virgin's name. In the Isle of Harries there is a variety of nuts (says one writer) which go by the name of Molluka Beans, some of which are used as amulets against witchcraft or an Evil Eye, the white ones being particularly potent for these purposes. On this account they are worn about the neck by children, and it

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is said that the nut will turn black as an indication of evil intended against them. There is a tradition that on one occasion the cows belonging to a certain gentleman gave blood for several days instead of milk, which one of the neighbours declared to be the effect of witchcraft. In order to remove the evil, it was suggested that a white nut, such as has been described, should be placed in the pail into which the cows were milked. This bean was called the Virgin Mary's Nut; and when it was first placed in the pail the cow gave forth blood, which changed the colour of the nut to a dark brown. The nut was used again, and all the cows gave pure milk. The writer whom I have quoted says that this very nut was given to him by the steward of Harries, and that when he wrote his book he still had the charm in his possession.[8]

But I must not enlarge; many flowers doubtless still remain unnoticed, but the most important have received attention. "All flowers, indeed, are said to be dedicated to her (the Virgin); hence the varied groups which fill the continental churches during her month—the month of May; and hence the wreaths of all kinds and colours with which the Flemish painters delighted to encircle their pictures of the Mother and Child. But there are many with which "Our Lady's" name is, in one form or another, directly connected. To us these plants now suggest the Virgin only; but long before the first Christian teachers made their way to the shores of northern Europe, they had been connected with some great female divinity, whose name is still here and there retained. Although it is not always easy to account for the attributes of mystery or of magical power assigned to the sacred plants of the ancient world, Freyja's plants are generally marked so distinctly by colour or by peculiar form, as to point out at once the cause of their selection. In some cases the purity of the flower rendered the change to the patronage of the Virgin

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specially appropriate; but she seems to have taken the place of the heathen goddess as a matter of course, just as Thor and Odin were replaced in a similar manner by St. John or St. Christopher. The two flowers, however, which beyond all others are connected with the Virgin,—the rival queens of the garden, the Lily and the Rose,—had been dedicated to her in the East, whilst Freyja was still presiding undisturbed over her own woods and moorlands; although the same change may be traced in the history and appropriation of both flowers after the northern world became Christian." With this excellent summary, for which we beg to thank Mr. King, we may venture to leave this subject to our readers, who will be enjoying the cooling shade of the Virgin's Bower.

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PRIMULA AURICULA.

CHAPTER IV.

BRIDAL WREATHS AND BOUQUETS.

WHAT pictures have been drawn by aspiring young ladies, as they have read the particulars respecting the wedding of some fashionable young bride, dressed out in silks of costliest kind, and decked with wreaths of Orange blossom and Jasmine! Such shall be my dress, and those the flowers I will choose when I am married, say they; and what bouquets my friends will send me! If the reader's lot should

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be cast at the time when that happy event takes place, as mine was, in a foreign land, it is possible that considerable modification will be necessary in arranging the trousseau and other details connected with the wedding ceremony. Imagine yourself, gentle reader, perched up in a Sedan chair on the shoulders of Chinese coolies, and trotting along single file, chair behind chair, to the church door! The carriage and pair of greys, the livery servants, and the throng of loving friends may be all wanting; and perhaps for a bridal bouquet you will find yourself sprinkled with rice, and sent on your way, as I was, by the virtue of an old shoe! And yet what pleasant recollections one has of the happy event! It was in Hong Kong that a celebrated German sinologue, Dr. Eitel, and his amiable family, provided our wedding breakfast, and that learned divine quite upset our matrimonial gravity when he came to set us off for our honeymoon by throwing his slipper at our heads! Such was our bridal bouquet, and highly we prized it. But we shall see that flowers have been largely used in connection with weddings in our own land, and illustrations of the subject may be drawn from the flower lore of other countries as well.

In France it used to be customary for the bridegroom to send his bride every morning until the wedding day a nosegay of the finest flowers of the season. An interesting story is told respecting the Duke de Montausier and Julia de Rambouillet. The gallant duke after his betrothal to Julia is said not to have been contented with the mere observance of the beautiful custom just referred to, but had painted on vellum by the best artists of the day, in a folio volume magnificently bound, the finest cultivated flowers which could be obtained. In addition, all the most distinguished poets then living divided among themselves the task of making verses upon the flowers. The celebrated Corneille wrote for the Orange Flower and the Everlasting. On

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her wedding day the duchess found this treasure on her toilet-table, and great was the value she set upon it. During the French Revolution, however, this interesting monument of love and gallantry of the seventeenth century was transported to Hamburg, where it was put up for sale in the year 1795.

Orange blossoms are naturally associated by us with weddings. Their delicate purity and fragrance specially adapt them for such an honoured place. Dr. Brewer gives us the following information respecting Orange blossoms worn at weddings:—"The Saracen brides used to wear Orange blossoms as a sign of fecundity: and occasionally the same emblem may have been worn by European brides ever since the time of the Crusades; but the general adoption of wreaths of Orange blossoms for brides is comparatively a modern practice, due especially to the recent taste for flower language. The subject of bridal decorations being made a study, and the Orange flower being found suitable, from the use made of it by the ancient Saracens, it was introduced by modistes as a fit ornament for brides. The notion once planted soon became a custom, now very general, adopted by all brides who study the conventions of society, and follow the accepted fashions." Some writers have supposed that Orange blossoms were introduced rather for their beauty than for any symbolical reason, although the fact that in the East one may often see the orange-tree blossoming and bearing ripe fruit at one and the same time, might naturally suggest to the emblem-seeking Oriental the idea suggested above.

> "These rapid fly, more heard than seen
> Mid orange-boughs of polished green,
> *With glowing fruit, and flowers between*
> *Of purest white.*"

We find the fruit also associated with the hymeneal altar, for the Orange is by many supposed to be the golden apple presented

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to Jupiter by Juno on the day of her nuptials. These apples could be preserved nowhere but in the gardens of the Hesperides, where they were protected by three nymphs bearing that name, the daughters of Hesperus, and by a more effectual and appalling guard, a never-sleeping dragon. It was one of the labours of Hercules to obtain some of these golden apples. He succeeded, but as they could not be preserved elsewhere, it is said they were carried back again by Minerva.[1]

Our English customs have altered largely within the last hundred years. It is only half a century ago that a learned writer contrasted Continental with English fashions in the following words:—"The bouquets offered for sale at Ghent are both numerous and beautiful, it being a common practice there to carry a flower, not only on the promenade, but also to the church.

"'As the world leads we follow.'

"Fashion does not at present sanction any but coachmen in wearing nosegays in this country," an exclusiveness which we have happily banished—flowers having been of recent years employed by everyone. In olden times Rosemary was entwined in the wreath worn by the bride at the altar, and when so employed was frequently first dipped in scented water. We read that one of the unfortunate wives of Henry VIII., Ann of Cleves, wore it at her wedding. We find the following description of a bride of the sixteenth century, in a curious account of her procession to church:—"The bride, being attired in a gown of sheep's russet and a kirtle of fine worsted, attirèd with abillement of gold, and her hair, yellow as gold, hanging down behind her, which was curiously combed and plaited. . . . She was led to church between two sweet boys, with bridelaces and Rosemary tied about her silken sleeves. . . . There was a fair bride-cup of silver gilt carried before her, wherein was a goodly branch of

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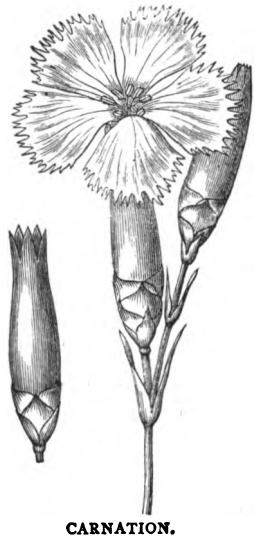
Rosemary, gilded very fair, and hung about with silken ribands of all colours." In an account of the games and sports which celebrated a rustic bridal (or bryde-ale, according to etymology) at Kenilworth Castle, in the presence of the Good Queen Bess, we find these words in allusion to Rosemary:—"Thus they were marshalled; first, all the lads of the parish; sutablie every wight with hiz blu buckeram bridelace upon a branch of green broom,—because Rosemary iz skant thear,—tyed on hiz



CARNATION.

leaft arm. . . . After theeze, a gentle cup-bearer to beare the bride-cup, formed of a sweet sucket barrell" (a vessel employed for containing sweet-meats), "all seemly besylvered and gilt, adourned with a beautiful braunch of broom, gayly begilded for Rosemary." This plant stood symbolically for remembrance, and in the bridal wreath "it silently bade the bride bear away to her new home the remembrance of the dear old roof-tree which had sheltered her youth, and of the loving hearts which had cherished her." A quaint old writer remarks: "I meet few but are struck

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with Rosemary; every one asked me who was to be married."

> "Know, varlet, I will be wed this morning;
> Thou shalt not be there, nor once be graced with
> A piece of Rosemary."

In Drayton's "Pastorals" we find the following passage:—

> "He from his lass him lavender hath sent,
> Showing her love, and doth requital crave;
> Him Rosemary his sweetheart, whose intent
> Is that he her should in remembrance have."

Shakspere and others of our old poets repeatedly speak of Rosemary as an emblem of remembrance, and as being worn at weddings to signify the fidelity of the lovers. The words of Ophelia have been often quoted, but may here be inserted:—

> "There's Rosemary for you, that's for remembrance:
> I pray you, love, remember."

In the *Winter's Tale* also we hear one say:—

> "For you there's Rosemary and Rue, these keep
> Seeming and savour all the winter long;
> Grace and remembrance be with you both."

As so much has been written respecting this plant, I have thought it best to turn now to another, reserving other remarks on the Rosemary till we get a little further on in the chapter.[2]

Among the Romans the Hazel was intimately connected with weddings, for they had, we are told, an ancient custom of burning Hazel torches during the evening of the wedding day to ensure a peaceful and happy union of the couple. The Greek bride was sometimes decked with a sprig of Hawthorn, boughs of which were also placed upon the bridal altar full of blossoms, as an emblem of the flowery future they anticipated. It has

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been well said that it would have been more poetical, but much less true to life, had they chosen a plant without thorns. But the wisdom of the Greek will surely commend itself to us, when we think how the fairest and tenderest form is torn and scratched in its progress through this changeful life. Flowers there may, and always should be in the bride's new life, but it seems needful that thorns also should sometimes show themselves, to wean our affections from earth, and lead us to think more frequently of the place where tears shall all be wiped away.

In some parts of India the bridegroom stands, on the day of the wedding, in a basket made of bamboo by the side of his bride, who stands in another. He then takes up a basket of rice and pours it over her head. The further elucidation of this and other Eastern customs must be reserved for treatment in my work on "Oriental Flower-lore," but it will here be in place to notice how similar this practice is to one still kept up in some parts of England. "The curious old custom of showering grain over a couple newly married, is a common accompaniment of weddings in Bristol (and I may add in other parts of Somersetshire and Devon, as well as very generally elsewhere). Rice is used for convenience, but wheat was of old the chosen grain. When Henry VII. brought his bride to Bristol on the se'nnight following Whitsunday 1486, a baker's wife cast out of a window a great quantity of wheat, crying 'Welcome! and good luck!' This morning, April 10th, 1880, young girls and women were rushing into grocers' shops in the neighbourhood of the Broad Quay to buy each a quarter of a pound of rice, with which to salute a quay lumper and his bride as they came out of church. Yesterday the newspaper, recounting certain ceremonies connected with a fashionable wedding at Clifton, states that rice was freely thrown over the bridal party as they left the church. The practice is without doubt a survival of Roman occupation,

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and it is commonly practised elsewhere." In some places rice has given way to small sugar-plums, and infinite amusement is caused thereby when the young folk in the neighbourhood appear on the scene. Corn comes into consideration here under another form. In *Frithiof's Saga* we read:—

"Far on a foray
Fights puissant THOR, but
Welcomes with wine-cup
ALL-FATHER'S wink.
FREY round the Chieftain's
Crown plaiteth corn-ears,
FRIGGA binds bright-hued
Blue-flow'rs among."

Here reference is made to the custom of employing corn-ears in connection with the bridal wreaths of the ancients, and a note on the passage refers us to Brand's "Popular Antiquities," where we are told that in Engnald, in the time of Henry VIII., the bride wore a garland of corn-ears. Brand also quotes more than one authority for the custom of sprinkling wheat upon the head of the bride. Herrick refers to this when, speaking of the bride, he says:—

"While some repeat
Your praise, and bless you, *sprinkling you with wheat.*"

Sometimes the garlands were made of ears of wheat "finely gilded."

We have already learned from Drayton and others that in England as well as in France flowers were freely passed between unmarried couples after their betrothal, and this is confirmed by many of our early writers as well as by modern custom. We recollect being acquainted some years ago with a young gentleman and lady in Sussex who had fallen in love with each other, and can remember having frequently seen the former

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come home from his country walks during the spring tide with bouquets of primroses, violets, and other wild flowers of the season for his intended bride. Brand says: "It appears to have been formerly a custom also for those who were betrothed to wear some flower as an external and conspicuous mark of their mutual engagement; the conceit of choosing such short-lived emblems of their plighted loves cannot be thought a very happy one. That such a custom, however, did certainly prevail, we have the testimony of Spenser, in his *Shepheard's Calendar for April*, as follows:—

"'Bring coronations and sops-in-wine
Worn of paramours.'

"Sops-in-wine were a species of flowers among the smaller kind of single Gilliflowers or Pinks." The name seems to have been given to the Clove-pink or Clove Gilliflower (*Dianthus Caryophyllus*) on account of the flowers having been used in flavouring wine, as we learn from the following lines of Chaucer:—

"There springen herbes grete and smale,
The licoris and the set-ewale,
And many a clove gilofre,
And notemuge to put in ale,
Whether it be moist or stale."

The following quaint lines from Quarles' *Shepheard's Oracles* (1646) have an interesting bearing on the early use of flowers in connection with love matters, and have been taken from Brand's "Popular Antiquities," with the italics as there found:—

"The musick of the *oaten reedes* perswades
Their hearts to mirth.———
And whilst they sport and dance, the love-sick swains
Compose *rush-rings* and *myrtle-berry* chains,
And stuck with glorious *king-cups*, and their bonnets
Adorned with *lawrell-slips*, chaunt their love-sonnets,

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To stir the fires and to encrease the flames
In the cold hearts of their beloved *dames*."

Some of my readers will call to mind the time when they used to regard a peascod with nine peas in it as lucky, and will remember the excitement caused by the young people of the family searching all through the basket of gathered peas for one which seemed likely to contain the real number. It will not now be so generally known, however, except among students of folklore, that there used to exist a custom in our own country years ago called Peascod Wooing, in which the peascod was employed by youthful lovers. Brand says: "Mr. Davy, of Ufford, in Suffolk, informs me that the efficacy of peascods in the affairs of sweethearts is not yet forgotten among our rustic vulgar. The kitchen maid, when she shells green peas, never omits, if she finds one having *nine* peas, to lay it on the lintel of the kitchen door, and the first clown who enters it is infallibly to be her husband, or at least her sweetheart. Anderson mentions a custom in the North of a nature somewhat similar. A Cumbrian girl, when her lover proves unfaithful to her, is, by way of consolation, rubbed with peas-straw by the neighbouring lads; and when a Cumbrian youth loses his sweetheart, by her marriage with a rival, the same sort of comfort is administered to him by the lasses of the village." Now since personal testimony in such matters will often be of far more interest and value than many quotations from other works, I may here remark that only a few years ago when I lived in Sussex the custom of divining who one's lover should be by means of a peascod still existed. I am well acquainted with a lady, herself but little over thirty years of age, who says that when she was a girl, which you see could not be many years ago, she used to follow the custom then common in her native village a few miles from Hastings, of placing the first peascod she could find containing

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nine peas on the top of the door. The first swain who entered without shaking the green pod or husk from its perch was to be the damsel's bridegroom. It is to be observed that the peascod was not put on the lintel, but on the swinging door. Surely every young man must have shaken down the pod, for my lady friend has never yet found one who reached the standard of excellence she required! "Our ancestors were frequently accustomed in their love affairs to employ the divination of a peascod, by selecting one growing on the stem, snatching it away quickly, and if the good omen of the peas remaining in the husk were preserved, then presenting it to the lady of their choice." In Browne's "Britannia's Pastorals" we find the following lines which illustrate this curious custom :—

> "The peascod greene, oft with no little toyle,
> He'd seek for in the fattest fertil'st soyle,
> And rend it from the stalke to bring it to her,
> And in her bosom for acceptance wooe her."

Shakspere of course has a reference to the subject, which is thus referred to by Touchstone in *As You Like It*, ii. 4. "I remember, when I was in love, I broke my sword upon a stone . . . and I remember the wooing of a peascod instead of her, from whom I took two cods, and, giving her them again, said, with weeping tears, 'Wear these for my sake.'"

We have to be careful not to make all fish which comes into our net, for notwithstanding the plausible claim which the *Truelove* (or Herbparis) would seem to have upon its very face to a place in our Bridal Bouquet, we are obliged to refuse it admission here, if its plea rest on its name alone. The name comes from the Danish *Trolove*, to betroth or affiance, in which word we find a reference to the old custom once observed by that people, as well as by the Scotch and English, of making a curious kind of knot as an emblem of plighted fidelity. Now

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the leaves of Herbparis have much the appearance of a true-love knot, and from this fact the plant has obtained its popular name. It bears other names, such as One-berry, Four-leaved Grass, and Leopard's Bane.

It was once customary for slighted lovers to wear a Willow Garland as a symbol of their grief; at least the poets make them do so, and they had good reason for their choice of such an emblem. Thus Drayton :—

> "In love the sad forsaken wight
> The Willow garland weareth ;"

a sentiment which is also echoed in the following lines from another poet :—

> "But since my sister he hath made his choise,
> This wreath of Willow, that begirts my browes,
> Shall never leave to be my ornament,
> Till he be dead, or I be married to him."

Shakspere has at least half-a-dozen references to this custom, but we are unable to find room for any further extracts. In a note by Dr. Kennett, appended to Aubrey's "Remaines of Gentilisme and Judaisme," we read that "The young man whose late sweetheart is married to some other person does often in a frolique literally wear a Willow Garland, as I have seen in some parts of Oxfordshire."[3] On the wedding day we are told: "At Rome the manner was that two children should lead the bride, and a third bear before her a torch of Whitethorn in honour of Ceres, which custom was also observed here in England, save that in place of the torch there was carried before the bride a basin of gold or silver; a garland, also, of corn-eares was set upon her head, or else she bare it on her hand." In India—at least in some parts, for in an empire so vast as it is, customs necessarily vary

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—the youthful brides on the wedding day bring garlands of flowers and cast them around the necks of their lords, and prepare the indispensable Betel for their use. In return the bridegrooms decorate their brides with lovely flowers, and so the festivities of the wedding are kept up. In Brand's "Popular Antiquities" there is a long account of the custom originally observed of strewing herbs, flowers, or rushes before the bride and bridegroom on their way to church, of wearing nosegays on the occasion, of the employment of Rosemary and Bay, and the use of garlands; and my friend, Mr. Jones, F.S.A., has written on kindred subjects in his interesting compilation of "Credulities Past and Present." From these and similar works we glean the following facts, and, whilst we cheerfully acknowledge our indebtedness to the authors mentioned, we can confidently recommend their works to those whose curiosity leads them to desire a fuller and more intimate acquaintance with these interesting matters. "There was anciently a custom at marriages of strewing herbs and flowers, as also rushes, from the house or houses where persons resided, to the church. The following is in Herrick's *Hesperides*:—

> "Glide by the banks of virgins then, and passe
> The showers of roses, lucky foure-leav'd grasse:
> The while the cloud of younglings sing,
> And drown ye with a flowrie spring!"

An old work published in 1615 has the following lines:—

> "All haile to Hymen and his marriage day,
> Strew rushes, and quickly come away;
> Strew rushes, maides; and ever as you strew,
> Think one day, maides, like will be done for you."

Shakspere, too, refers to the custom in the line "Our *bridal flowers* serve for a buried corse." Many are the references, poetical and prose, which we find in the writers of the fifteenth

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to those of the eighteenth century; and it would be impossible to give more than one or two of them as samples. In "Ram Alley, or Merry Tricks," two persons are introduced "strawing hearbes." One then addresses the other with the words:—

> "Come, straw apace; Lord, shall I never live
> To walke to church on flowers? O 'tis fine
> To see a bride trip into church so lightly,
> As if her new choppines would scorn to bruze
> A silly flower."

And another work, dated 1671, thus speaks of the fashion:—

> "Suppose the way with fragrant herbs were strowing,
> All things were ready, we to church were going;
> And now suppose the priest had joyn'd our hands."

One other instance may be quoted, which tells us that—

> "The wheaten ear was scatter'd near the porch,
> The green broom blossom'd strew'd the way to church."

Nor were flowers or herbs alone employed for scattering on the path to be trodden by the happy pair. Nosegays or posies were also used on the festive occasion, and among the flowers employed for forming them, old writers mention Primroses, Violets, and Maidens'-blushes. One only quotation must suffice, in which Herrick gives us some racy notes, played on the names of the flowers selected for bridal bouquets.

> "Strip her of spring-time, tender whimp'ring maids,
> Now autumn's come, when all those flow'rie aids
> Of her delayes must end: dispose
> That lady-smock, that pansie, and that rose,
> Neatly apart;
> But for prick-madam and for gentle-heart,
> And soft maiden's-blush, the bride
> Makes holy these, all others lay aside."

Reference was made on p. 113 to the Rosemary; and it may not

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be out of place here once more to refer to its use. In a curious wedding sermon by Roger Hacket, 1607, entitled, "A Marriage Present," he thus expatiates on the use of Rosemary at this time. "The last of the flowers is the Rosemary (Rosmarinus, the Rosemary, is for married men), the which by name, nature, and continued use, man challengeth as properly belonging to himselfe. It overtoppeth all the flowers in the garden, boasting man's rule. It helpeth the braine, strengtheneth the memorie, and is very medicinable for the head. Another property of the Rosemary is, it affects the hart. Let this Rosmarinus, this flower of men, ensigne of your wisdome, love, and loyaltie, be carried not only in your hands, but in your heads and harts." We may admire the preacher's ingenuity, but we cannot praise him for his Latinity. If he was aware that *marinus* was connected with the sea (*mare, maris*), and not with man (*mas, maris*), he would surely have told us so, but as it is, he misleads his readers entirely; and how can we reconcile what he says about the Rosemary being "the flower of men," with the popular saying that where Rosemary grew the *woman* ruled? An old ballad, called *The Bride's Good-morrow,* contains the following stanza:—

"Young men and maids do ready stand,
With sweet Rosemary in their hand,
A perfect token of your virgin's life:
To wait upon you they intend
Unto the church to make an end,
And God make thee a joyfull wedded wife!"

in which it would seem that the reference to "your virgin's life" indicates that there was a latent notion of the connection of the Rose-*mary* with the Virgin *Mary*, to which mistaken idea I have referred elsewhere. We have already seen that ears of corn were often gilded before being employed for bridal

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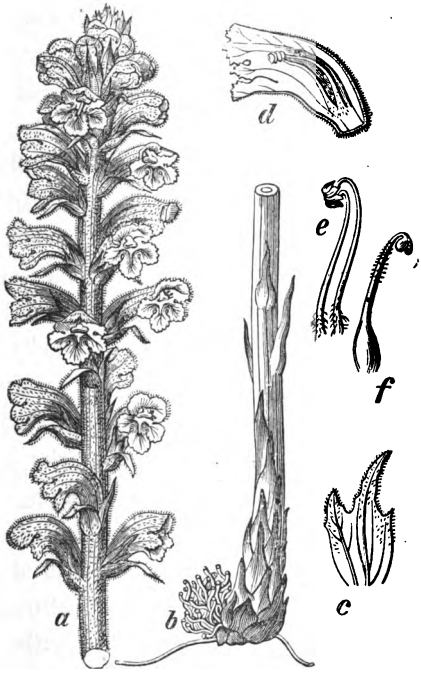
garlands and adornments, and that in some cases other plants were substituted for Rosemary, and covered over in the same way. It was so also with Bay, which was employed along with Rosemary in early times, as we learn from Herrick, whose name we have already more than once mentioned. He says:—

"This done, we'l draw lots, who shall buy,
And guild the Baies and Rosemary."



BROOM-RAPE (*Orobanche Rapum*).
a, plant; *b*, parasitic growth; *c*, leaflet; *d*, corolla in section; *e*, stamens; *f*, pistil.

In another place he has some *Lines to Rosemary and Baies*, in which he says:—

"My wooing's ended; now my wedding's neere:
When gloves are giving, guilded be thou there."

We read that a lucky father during the sixteenth century once

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had the joy of seeing three of his daughters married on the same day, and are told that at the wedding of these three sisters "fine flowers and Rosemary were strewed for them coming home, and so to the father's house, where was a great dinner provided for his said three bride-daughters, with their bride-grooms and company." It would seem that the Rosemary employed at weddings was sometimes dipped in scented water previous to use, instead of being gilded. In Dekker's "Wonderfull Yeare," 1603, the writer relates the story of a bride who died on her wedding day, through the ravages of the plague, and adds: "Here is a strange alteration, for the Rosemary that was washt in sweet water to set out the bridall, is now wet in teares to furnish her buriall." In "The Scornful Lady," a work by Beaumont and Fletcher, the question is asked, "Were the Rosemary branches dipped?" In another chapter we shall have to refer to this custom again. "The garden Rosemary (says Coles in his work entitled "Adam in Eden,") is called *Rosemarinum coronarium*, the rather because women have been accustomed to make crowns (*corona*, *coronarius*) and garlands thereof"; and another quaint writer remarks of the Bay-tree that, "hee is fit for halls and stately roomes, where, if there be a wedding kept, or suchlike feast, he will be sure to take a place more eminent than the rest. He is a notable smell-feast, and is so good a fellow in them, that almost it is no feast without him. He is a great companion with the Rosemary, who is as good a gossip in all feasts as he a trencher man." Brand says that so late as the year 1698 the old country fashion of decking the bridal bed with sprigs of Rosemary was still kept up, though it is not mentioned as being general. We should not, however, be surprised to learn that it held its ground to a much later date, so tenacious are such old customs of life. We must refer to only one more writer on the use of Rosemary

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at wedding ceremonies, and that is the famous old Ben Jonson, who tells us that it was customary for the bridesmaids, on the bridegroom's first appearance in the morning, to present him with a bunch of Rosemary bound with ribands.

There is a popular song made use of in the Isle of Crete, from which we learn that when the bride has been already lavishly bedecked with flowers, she calls for a sprig of Rosemary, which is regarded as an augury of good, and the Nectar flower, which confers long life upon bride and bridegroom. In this case the Rosemary may have been employed, as the Orange Blossom was by the Saracens, and also is in India and among ourselves. This opinion is confirmed by the custom which used to exist in England, and is known to have been continued so late as 1698, of decking the bridal bed with sprigs of this felicitous plant. In the Greek Isles brides wear Hyacinths for their wreaths instead of Orange Blossoms; and it is curious to observe that the same flower was also associated with the dead, just as Rosemary was and still is among ourselves. Crowns of Hyacinths were also worn by the young Greek virgins who assisted at the weddings of their friends.

> "And so we ring a change upon these bells,
> And now of death, and now of love it tells."

These words so strongly remind us of Herrick's lines on the Rosemary—

> "Grow for two ends: it matters not at all
> Be't for my bridall or my buriall,"

that we may be pardoned for inserting them here, although they will be found again in another chapter.

Another writer of about the same period tells us that "Bay-leaves are necessary both for civil uses and for physic; yea, both for the sick and for the sound, both for the living and for the dead. It serveth to adorn the house of God as well as man—to

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crowne or encircle, as with a garland, the heads of the living, and to stick and decke forth the bodies of the dead; so that from the cradle to the grave, we have still use of it, we have still need of it." He adds elsewhere, that "Rosemary is almost of as great use as Bays, as well for civil as physical purposes; for civil uses, as all doe know, at weddings, funerals, etc., to bestow among friends." In another work of the same century, which was wonderfully prolific of plays and quaint works, the following scene takes place immediately before a wedding :—

> "*Len.* Pray take a peece of Rosemary.
> *Mir.* I'll wear it, but for the lady's sake, and none of yours."

In the first scene of Fletcher's *Woman's Pride*, as Brand again informs us, "The parties enter with Rosemary as from a wedding." So in *The Pilgrim* we read :—

> "Well, well, since wedding will come after wooing,
> Give me some Rosemary, and lett's be going."

In conclusion we find that in Ben Jonson's quaint work entitled the "Tale of a Tub," one speaker, referring to the intended bridegroom's first arrival, is made to say, "Look, an the wenches ha' not found un out, and do present un with a van of Rosemary, and Bays enough to vill a bow-pott, or trim the head of my best vore-horse; we shall all ha' bride-laces, or points, I see." Elsewhere a rustic lover tells his mistress that at her wedding, "Wee'l have Rosemary and Bayes to vill a bow-pott, and with the same I'le trim that vorehead of my best vore-horse." The brogue is exactly like that which one still hears in parts of Somersetshire and Devon. I trust the reader's patience has not been tried with so much matter about this one plant; but the subject is so extensive, and is still so far from being exhausted, that we shall perhaps be pardoned.

Garlands seem to have been connected with nuptials from a

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very remote antiquity. They appear to have been equally used by the Jews and the heathens. Vaughan, in his "Golden Grove," (1608) says: "Among the Romans, when the marriage-day was come, the bride was bound to have a chaplet of flowers or hearbes upon her head," and we learn that among our Anglo-Saxon ancestors, after the benediction had been pronounced in the church, both the bride and the bridegroom were crowned with garlands of flowers, kept in the church for that purpose. It would appear that they were not therefore in every case fresh-gathered. In the Eastern Church, the chaplets used at these times were first consecrated, or blessed, the following being the form of prayer offered:—"Bless, Lord, this ring and crown, that just as the ring encircles the finger of the man, and the crown encircles the brow, so Thy Holy Spirit's grace may surround these who now become husband and wife, that they may have sons and daughters unto the third and fourth generation." These nuptial garlands were sometimes made of myrtle, at other times of flowers, or even ears of corn. That large sums were frequently spent by our ancestors on these chaplets, we learn from the Churchwardens' Accounts of the parish of St. Margaret's, Westminster, where, under date 1540, the following entry is made: "Paid to Alice Lewis, a goldsmith's wife of London, for a serclett to marry maydens in, the 26th day of September, £3 10*s*." This would probably be church property, and so connect more modern customs with those in vogue in Anglo-Saxon times.

Writing of the Greek Church in 1797, Dallaway says: "Marriage is by them called the matrimonial coronation, from the crowns or garlands with which the parties are decorated." In a French work of 1672, on "The Origin of Certain Ancient Customs," we have some interesting remarks on nuptial garlands. "No one questions the propriety of a chaplet of roses for newly-married people" (says the writer), "seeing that flowers in general, and

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Roses in particular, are sacred to Venus, to the Graces, and to Love."

We find the Columbine associated, though in a somewhat melancholy way, with the subject under discussion; it, like the willow, was in former times the insignia of a deserted lover, as we learn from the following couplet in Browne's "Britannia's Pastorals":—

"The Columbine by lonely wand'rer taken,
Is there ascribed to such as are forsaken;"

or as it is given elsewhere—

"The Columbine, in tawny often taken,
Is then ascrib'd to such as are forsaken."

This flower is mentioned by Shakspere in *Hamlet*, and Steevens, in his comment on the passage says, "From the *Caltha Poetarum*, 1599, it should seem as if this flower was the emblem of cuckoldom:—

"'The blue *cornuted* Columbine,
Like to the crooked horns of Acheloy.'"

Why this flower should be selected for the emblem is best explained by a reference to the horn-like (or *cornuted*) projection of the nectary, which is so remarkable a feature in the Columbine. The word Acheloy has reference to the Latin and other names by which this flower is known, such as Aquilegia and Akeley. An old name for the Queen of the Meadow, or Meadow Sweet, which abounds in our fields and hedgerows, was Bridewort, it being so called from its resemblance to the white feathers worn by brides; while Dodder, which is sometimes called Lady's Laces, also went by the name of Bride's Laces. Aubrey quotes a very interesting stanza from the eighteenth Idyllium of Theocritus, in which the Hyacinth and Parsley are mentioned as employed by bridesmaids among the Greeks.

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"At Sparta's Palace twenty beauteous Mayds
The Pride of Greece, fresh garlands crowned their heads
With Hyacinth and twineing Parsly drest,
Grac't joyful Menelaus Mariage Feast."

A custom used to prevail among the warlike tribes of Northern India, which bore some resemblance to a feature of Greek manners in the heroic times. The Prince or Rajah who had a marriageable daughter invited a number of the neighbouring princes to his court, entertained them with a magnificent banquet, and when they were all seated around the festive board, introduced the princess. She was allowed to gaze upon the guests until she had made her own choice; and when she had done so, to approach her favoured suitor, and throw around his neck the *Varamâlâ*, or Garland of Marriage.[4] M. Barthélemy describes a marriage ceremony in the Island of Delos, in which flowers, shrubs, and trees make a conspicuous figure. He tells us that the inhabitants of the island assembled at daybreak crowned with flowers; that flowers were strewn in the path of the bride and bridegroom; and that the house was garlanded with them. Singers and dancers appeared, crowned with oak, myrtle, and hawthorn blossoms, while the bride and bridegroom were crowned with poppies. Upon their approach to the temple a priest received them at the entrance, and presented to each a branch of ivy, as a symbol of the tie which was to unite them for ever. In Tripoli, on the celebration of a wedding, the presents which are sent are covered with flowers; and although it is well known that the plague is frequently communicated in this way, yet the inhabitants will prefer to run that risk when the disease is abroad, to losing the enjoyment which the use of flowers produces. St. Chrysostom says: "Garlands are wont to be worn on the heads of bridegrooms as a symbol of victory," and we are told that when Alexius was married in the time of the Emperor Theodosius, garlands or wreaths were placed upon his head and

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the head of his bride by the chief priest who performed the marriage ceremony. The marriage service of the Eastern Church is literally known as the Ceremony of the Wreath, on account of the solemn rite of the nuptial crown observed in it. To be crowned and to be married are one and the same thing. In fact, as Miss Lambert tells us, the coronation of the bridegroom and bride constitutes a most important part of the marriage ceremony. It is performed by the chief officiating priest with wreaths or chaplets composed for the most part of olive sprays, mixed with white and purple bands or flowers. The priest places these wreaths on the head of each, pronouncing meanwhile the marriage formula; then crosses their hands and invokes the blessing of God that they may be crowned with glory and honour. It must not, however, be forgotten that the term "crowned" designated the dead also, from the custom of placing garlands on the corpse. Up to the ninth century the rite of coronation was forbidden at second nuptials, and only virgins were allowed to marry in their hair, as the phrase went. But we read in the State Papers of England that at the commencement of the seventeenth century, when an important wedding was about to be celebrated under royal patronage, the bride, who had already been once married, was allowed to go with her hair hanging behind her, to indicate that her former marriage had been harmless; while the members of Gray's Inn performed a masquerade before the newly-married pair and their guests, in which they went dressed up to represent the form of Daffodils, Hyacinths, Jonquils, and other flowers.[5]

To this day the Myrtle is retained in Germany and other places as the proper plant for the bridal wreath; and it is most appropriate, seeing that it stands as the emblem of fertility and purity; while it has long been associated with sorrow and war, and in mediæval times was the prize awarded to the chivalrous. The poets related also that the most beautiful and the most persecuted virgin

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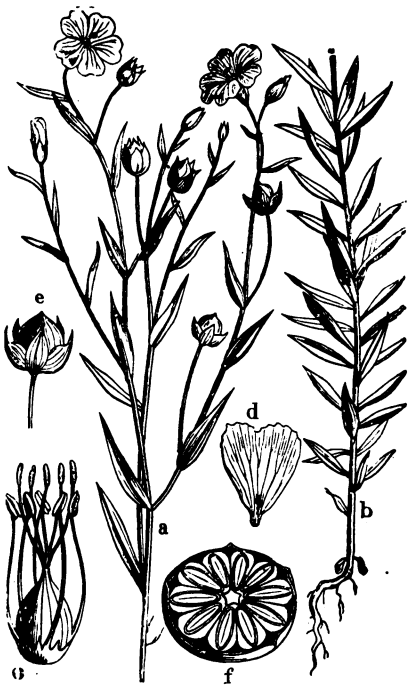
in Athens was changed into a Myrtle tree. In fact, the plant received its name, according to the old myth, from Myrsine, a favourite of Minerva; and when she was changed into this shrub it was consecrated to Venus.

"The sign of peace who first displays
The Olive wreath possesses;
The lover with the Myrtle sprays
Adorns his crisped tresses,"

sings Drayton in his *Muses' Elysium.* In Prussia it is held to be an evil omen for a bride to plant Myrtle, but three leaves eaten from a bridal wreath are said to cure fever. In some parts of Germany it is customary to give an Almond to bride and bridegroom at the wedding banquet. The Lily was always a favourite flower; the ancient Greeks so regarded it, and in the wedding ceremonies of the modern descendants of that famous race, the priest is said to be supplied with two chaplets of Lilies and Ears of Corn, which he places on the heads of the bride and bridegroom as emblems of purity and abundance. All the wedding party are then crowned with flowers, and as they pass by the houses of their acquaintances, flowers, nuts, and cakes are strewed from the



FLAX (*Linum usitatissimum*).

a, *b*, plant; *c*, stamen with anthers; *d*, petal; *e*, capsule; *f*, the same in section.

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windows. We are told that it is customary in one part of Germany for the bride to place Flax in her shoes, that she may never come to want. In another place she will tie a string of Flax around her left leg, in the belief that she will thereby enjoy the full blessing of the marriage state. Besides the flowers and herbs already mentioned as in use at ancient Greek weddings, we find that a sweet-smelling plant, called Sisymbrion, probably a kind of mint or thyme, was employed, along with the Poppy and Sesame. Such plants were either sacred to Venus, the Goddess of Love, or had some relation or allusion to love affairs. The latter plant produced seeds, which, because of their prolific character, were made into cakes by being roasted and pounded with honey, and these were used in the marriage ceremonies.

The Bœotians used garlands of Wild Asparagus, which, though full of prickles, bore excellent fruit. It was therefore thought to resemble the bride, who had given her lover some trouble in gaining her affections, which she was afterwards to recompense. While the house in which the nuptials were celebrated was decorated with garlands, the bride entered it bearing an earthen vessel in which barley was parched; this was intended to signify her obligation to attend to the business of the family. This custom reminds us that among some of the tribes still inhabiting India the bride fetches water for cooking before the wedding ceremonies can be completed, as a proof that she consents to undertake the duties of domestic cook. As the Hindûs still use grain, so the ancient Greeks were wont to pour Figs and other sorts of fruit upon the heads of bride and bridegroom when the latter entered the house of the bride to bear her away as his wife. At the time when the festivities were proceeding several significant ceremonies were performed. One at Athens was as follows:—A boy, half covered with branches of hawthorn and oak, appeared with a basket of bread, and sung a hymn commencing, "I have left the

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worse, and found the better state." It is said that this hymn used also to be sung at one of the Athenian festivals, when they celebrated the event of their change of diet from acorns to corn—a change which, while it only involves the dropping of the first and last letter of the word, meant a great advance upon the former, and "worse state." But surely the people then did not believe in "single *blessedness*"; for the reference in the hymn leads us to infer that that state is to be compared with acorn-living, while the marriage state is that in which the pure wheat is enjoyed! Other ceremonies were observed which have a bearing on our subject, such as the custom of strewing the bed with flowers, and that which required the newly-married couple to eat a Quince, to remind them that their conversation was to be pleasant and agreeable to each other. Among the Romans the bridegroom scattered Nuts among the boys, by which he intimated that he had now done with boyish amusements, and must henceforth be the man.

I might have added here a long list of flowers and plants which are still connected in various places more or less directly with marriage affairs,—as, for example, those which are supposed to indicate to the young lovers whom they shall marry. Of some of these magic plants and the customs and superstitions connected with them, I have treated in other chapters; I will, therefore, only refer to one or two here, that the subject may not be entirely omitted from so suitable a place. It is an old superstition, as Mr. Jones writes in his instructive work on "Finger Ring Lore," that the bending of the leaves to the right or to the left of the Orpine plant would never fail to tell whether a lover were true or false. In an old poem entitled the *Cottage Girl*, written about a hundred years ago (on Midsummer Eve, 1786), this plant and the rustic custom are thus alluded to:—

"Oft on *the shrub* she casts her eye,
That spoke her true-love's secret sigh;

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Or else, alas ! too plainly told
Her true-love's faithless heart was cold."

The Orpine (*Sedum Telephium*), also called Livelong, gained its name of Midsummer Men from the once common custom of gathering it on Midsummer Eve—

"This eve, though direst of the year,"

most famous in magic and divination. We are told of one Sally Evans that "She would never go to bed on Midsummer Eve without sticking up in her room the well-known plant called Midsummer Men, as the bending of the leaves would never fail to tell her whether her lover was true or false." In 1801 a gentleman exhibited a small gold ring, which had been found in Yorkshire, and which had for a device two Orpine plants joined by a true-love knot, the stalks of the plants being bent to each other, in token that the persons represented by them were to come together in marriage. In Scotland, to find out whether the lover would remain true and become the husband, it was customary, says the Rev. W. Gregor, to take three stalks of the *Carldoddie*, or Ribwort (*Plantago lanceolata*), when in bloom. These were stripped of their blossom, laid in the left shoe, and then placed under the pillow. If the lover were to become the husband, the three stalks were again in full bloom by morning. If, on the contrary, he were to prove untrue, the stalks would remain blossomless.[6]

In the notes which I have made to this chapter will be found a number of works which may be consulted. This subject has been more largely treated than many others, so that there is not the same need for dwelling on it more fully here. Any one who may be anxious to ascertain whose hand she shall gain, may do so by the use of Hempseed, Yarrow, Apple-peeling, or a hundred other simple means; and I shall be glad to impart

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private information on the subject to such as may be curious enough to consult me on the matter! Meanwhile I may be allowed to express the hope that my fair readers will not be too hasty in throwing the Varamâlâ around their lover's neck, but that when they have done so, and the Rosemary and Bay, Orange Blossom and Myrtle have been called into use, they may always retain pleasant memories of their Bridal Wreaths and Bouquets.

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SAGE (*Salvia officinalis*).

a, plant; *b*, blossom; *c*, corolla, open.

CHAPTER V.

FLOWERS AND GARLANDS FOR HEROES, SAINTS, AND GODS.

THE custom of crowning the statues of the saints with wreaths of flowers was common in France in the thirteenth century. I shall not, however, here treat merely of wreaths and garlands, but even of single flowers dedicated to the saints, heroes, and gods of early and later times, and of bouquets or other floral decoration with which they may have been honoured and adorned. In Picardy, for example, we find

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St. Barbara bedecked not only with a crown of flowers on her head, but also with a nosegay in her right hand. There lies before me a little work entitled "Flowers and Festivals," which devotes a chapter to the Flowers and Plants dedicated to Saints. It opens in the following manner:—

> "'A lesson in each flower,
> A story in each tree and bower.
> In every herb on which we tread
> Are written words, which, rightly read,
> Will lead us from earth's fragrant sod
> To hope, and holiness to God.'

"In ancient calendars nearly every day in the year was dedicated to some saint, who had his own legend and emblem. Many saints were known by some peculiarity, either connected with, or which was supposed more or less to influence every-day life. Flowers have, from the earliest times, been connected with the great festivals of the Church, or with the saints of the calendar. It is to be observed that the flowers dedicated to, or connected with the names of certain saints, are generally in blossom at or near the time of their festivals. Whether this was originally arranged, more especially to enforce the teaching of the Church and of its doctrine, by the lives of its holy men, thus intimately associating natural objects with spiritual matters; or whether, from the fact of the flowers being in bloom at the times of the various festivals, and being thus connected in the minds of the simple, independently of any direct teaching from the church, is not now to be ascertained, but, be this as it may, whether they were originally objects of superstition, or whether our forefathers 'loved to discover in each opening bud some holy symbol of their blessed Lord, or of His saints,' still it is to be hoped that the subject is not without interest for us, their posterity, in these more practical days." Perhaps it may be well for

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us to follow the order of the seasons, as we have done in the eighth chapter; and in this way we shall be able to get a better idea of the flowers which may be in blossom at any particular season, than we should do by taking up the names of the saints in alphabetical order or indiscriminately. It will be noticed that in speaking of the flowers dedicated to the saints, some are merely arbitrary dedications, others bear the names of the saints even in the language of the folk. It will also help us to some extent to judge which of the saints were well known, and in favour with the people; for while the name of St. Lucian is hardly known, and no flower is dedicated to this, the first-named Romish saint in the calendar, St. John has won for himself such notoriety, that the list of flowers bearing his name really deserves a separate chapter for itself alone. To St. Lucian (January 8th) the common Laurel has been set apart; five days after, the Romish Church kept the feast of St. Hilary (January 13th), and dedicated to him the Barren Strawberry. This saint's name is now known to us chiefly through its association with the first law-term in the year. St. Prisca, whose name comes next (January 18th), and St. Fabian (January 20th), are too little known to deserve attention, and as we have now had enough names before us to see how the calendar is crowded we shall pass by in future such as do not merit some special notice in connection with flower lore. To St. Agnes the Christmas Rose, with its delicate white blossoms, has been dedicated—and most appropriately, since she was always regarded as a special patroness of purity. Since the Reformation she has gradually lost her importance in this country, though our rural virgins in the north in the beginning of the present century still practised some singular rites when they kept the fast of St. Agnes, in order that they might discover their future husbands. Although this divination was probably, in certain cases, performed by means

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of some kind of flower or plant, I have not found any proof of this. Dreams were much relied on, and pins were employed in a curious manner for gaining the desired information. We must observe, however, that the name Agnes is associated with the Latin word for a lamb, *agnus*; and on the fast held at this season two of the purest and whitest lambs used to be presented at her altar. Now we find many plants associated with Agnus, if not with Agnes, one of which is thus addressed by Darwin—

"Cradled in snow, and fanned by Arctic air,
Shines, gentle Barometz! thy golden hair;
Rooted in earth, each cloven hoof descends,
And round and round her flexile neck she bends;
Crops the gray coral-moss, and hoary thyme,
Or laps with rosy tongue the melting rime,
Eyes with mute tenderness her distant dam,
Or seems to bleat, a Vegetable Lamb."

The Hellebore used to be called the Flower of St. Agnes in some places.

In another chapter I have dwelt somewhat fully upon the flowers dedicated to the Virgin; it will, therefore, only be necessary to note here in passing, in order to make our list complete, that on February 2nd the Feast of the Purification is observed, when the Snowdrop is dedicated to Mary. This festival was also called Candlemas Day, and it was believed that if the Christmas decorations were not now taken down, there would certainly appear as many goblins as there were leaves still remaining.

"Down with the Rosemary and so
Down with the Baies and Misletoe:
Down with the Holly, Ivie, all
Wherewith ye dress the Christmas Hall:
That so the superstitious find
No one least branch there left behind:
For look how many leaves there be

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Neglected there (maids, trust to me),
So many goblins you shall see."

To St. Valentine the Yellow Crocus has been dedicated, and we all know how the name of Valentine has come to be associated with love affairs. Old Herrick, speaking of a bride, says:—

"Then grieve her not, with saying
She must no more a-maying:
Or by Rosebuds divine
Who'll be her Valentine!"

But I may perhaps here correct the popular error which makes St. Valentine the patron of lovers, although he has now for many a long year been so regarded.[1] The connection of the saint with the customs associated with his day is "purely accidental. They did not in any way originate with the saint; possibly they are far older; certainly in their rise they are quite independent of him. For certain reasons they prevailed in February; and, as it happened, the saint's day also fell in February. And it was in this way that the saint's name and such alien customs were brought into contact; and so St. Valentine became the Saint of Lovers."

On the 1st of March falls St. David's Day; he is the patron saint of the Welsh, and to him the Leek, the Welsh emblem, is dedicated.

"March, various, fierce, and wild with wind-crackt cheeks,
By wilder Welshmen led, and crown'd with Leeks."

In the North of England they had an old proverbial saying bearing reference to this day and the duty of the husbandman:—

"Upon St. David's Day
Put oats and barley in the clay."

Having spoken of the Welsh Saint, we must not omit the worthy Patrick, the patron saint of Ireland. On his day (March 17th) the Irish adorn themselves with Shamrock. This is the

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"Chosen leaf of bard and chief,
Old Erin's native Shamrock."

But what the original Shamrock was it is difficult to say. The Christian Irish, says an old writer, held the Seamroy sacred, because of the three leaves united in one stalk, and dedicated it to St. Patrick because he taught them to understand the mysterious doctrine of the Trinity by means of the trifoliate leaf. St. Benedict whose anniversary falls on March 21st, is about the first saint to receive the honour of a flower specially bearing his name, and as we proceed, we shall find the saints who now begin to be thus distinguished continually increasing in number. The Avens (*Geum urbanum*), also called Wild Rye and Way Bennett, is very commonly known as Herb Bennett. The Latin name, which has been explained elsewhere, was *Herba Benedicta*, or Blessed Herb. The Hemlock is also known as Herb Bennett, perhaps because it used to be believed that serpents would flee from its leaves; and a third plant bearing the name is the well-known Valerian, which in Spanish is called *Yerba benedicta.* In point of fact, the proper name of these plants, as Dr. Prior says, was St. Benedict's Herb, as the German name (*Sanct Benedicten-kraut*) shows; and was assigned to such as were supposed to be antidotes, in allusion to a legend respecting the saint. It is said that on one occasion a monk presented him with a cup of poisoned wine for the purpose of putting an end to St. Benedict's life; but when the saint blessed it the glass was shivered to pieces, and the crime of the monk exposed.

On the 25th of March, or Lady-day, is celebrated the Annunciation of the Blessed Virgin, and to her is dedicated the Marigold. As I have already shown, a great many flowers were in former times dedicated to Mary; but while the Marigold is arbitrarily set apart to her on Lady-day by the Church, it is not so certain that the name of the flower has any connection with, or reference to,

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the name of the Virgin. It has been observed that "the Marigold is said to have been named from the fact of its being in bloom on all festivals held in honour of the Virgin"; but those who said so were somewhat hasty, and have withdrawn their statement. The name is doubtless older than the introduction of the Virgin's festivals among us, although the name of Mary doubtless had a great deal to do with the corruption which is noticeable in the history of the name of the Mary-gold, or Marigold.

In former times blue was worn on St. George's Day (April 23rd), whence it happened that the Harebell, being in blossom, was dedicated to that saint.

> "On St. George's Day, when blue is worn,
> The blue Harebells the fields adorn."

On this occasion the churches used to be decorated with flowers, as we learn from the Churchwardens' Account in the "History of Reading." One entry contains "Charges of Saynt George. Payd for roses, bells, gyrdle, sword, and dager, iij^{s}. iiij^{d}. Payd for settying on the bells and roses, iiij^{d}."

Our English calendars do not generally mention St. Robert, whose day is usually fixed at April 29th. We must not, however, overlook him, because one of our commonest wild flowers is said by some to derive its name from this saint. The little Wild Geranium, generally known as Bird's Eye, or by some such name, is variously called Herb Robert, Sancti Ruperti Herba, Herba Roberti, or Ruprechts-kraut, all with the same meaning. But I find not fewer than half-a-dozen theories to account for the name. According to one writer, Robert is from "Ruberta, a rubro colore, an herbe of a red colour"; and so the name denotes nothing more than the colour of the flowers. Another says that the flower derives its name (*Geranium Robertianum*) from a celebrated curator and naturalist once connected with the Oxford Botanic garden.

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The next theory is that the herb was employed to cure a disease known in Germany as Robert's Plague. Nay, says another, but it is surely so called because St. Robert cured the disease with this plant, and so gave his name to both the flower and the plague. Others make the name to be a corruption of Robin, in memory and honour of the bold Robin Hood, and with this idea I partly agree, since the flower is actually called Poor Robin, and Robin Hood, in the West of England; but I think that St. Robert must not be altogether dethroned, especially after the testimony adduced from Germany. I am supported in my views by an able writer whose words I have more than once quoted. Mr. King says: "Another species of Geranium—the Crane's-bill (*G. Robertiana, sic*)—is connected, if not with the more powerful gods of Valhalla, at least with the elves and wood-spirits, who were their contemporaries. In some parts of England it is known as 'Herb Robert'; in France as 'Robin des bois'; and in Germany as 'Ruprechts-kraut.' Ruprecht is the 'Knecht Ruprecht' of German household stories; the same to all appearance as our Robin Goodfellow, with whose name his own is, in fact, identical;

WILD GERANIUM (*Geranium pratense*).
a, spray of blossom; *b*, seed pods; *c*, seed.

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and the flower that loves to fix itself on old walls, on ruins, and on the roofs of solitary farmhouses, is thus the property of the half-kindly, half-mischievous sprite, who, like itself, haunted hearth and 'byre,' as a household goblin."[2]

Some dedicate the Midsummer or Ox-eye Daisy to St. Barnabas; but there is another plant (*Centaurea solstitialis*) which actually bears the name of St. Barnaby's Thistle, from the fact that it comes into flower at the time of the summer solstice. This saint claimed June 11th, according to the old style, as his day, the 22nd being now dedicated to him. The fields and hedgerows are by this time filled with flowers, making the earth look gay and gladsome. Three hundred years ago Peele wrote the following lines in reference to this fact:—

> "Not Iris, in her pride and beautie,
> Adorns her arch with such varietie;
> Nor doth the milk-white way, in frostie night,
> Appear so faire and beautiful in sight,
> As doe these fields and groves, and sweeter bowers,
> Bestrew'd and deckt with parti-color'd floures."

In the Churchwardens' Accounts of St. Mary-at-Hill, London, the following entry occurs: "For Rose garlondis and Woodrove garlondis on St. Barnebe's Daye, xj^{d}." Under date 1486 again: "Item, for two doss' di boese (2 doz. box) garlands for prestes and clerkes on Saynt Barnabe daye, j^{s}. x^{d}." In the year 1512 also we find among the church disbursements: "For Rose-garlands and Lavender, St. Barnabas,' j^{s}. vj^{d}." Gerarde, in his "Historie of Plants," tells us that "Woodrooffe hath many square stalkes full of joints, and at every knot or joint seaven or eight long narrow leaves, set round about like a starre or the rowell of a spurre; the floures grow at the top of the stemmes, of a white colour, and of a very sweete smell, as is the rest of the herbe, which being made up into garlands or bundles, and hanged up in houses in the heate of

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sommer, doth very well attemper the aire, coole, and make fresh the place, to the delight and comfort of such as are therein."

It is in this month (June 24th) that we celebrate the nativity of St. John the Baptist, and find his name associated with so many flowers. And here we shall have to spend some time in careful study, for St. John is as intimately mixed up with heathenism as we found the Virgin to be; he has, in fact, taken a very similar position in relation to the old heathen gods as Mary took in relation to the goddesses. "The Virgin, as we have seen, succeeded Freyja in the 'calendar' of Northern flowers. The two 'white' gods of Valhalla,—Baldur and Heimdal,—both of whom represent the sun, and whose peculiar epithet referred to the dazzling brightness of sunlight, were replaced in a similar manner by St. John the Baptist, whose midsummer festival is marked all over Europe by so many remains of solar worship. He is himself called 'White Saint John' in some old German and Gallic calendars. Flowers with large sun-shaped discs, either white or golden-yellow, were dedicated to Baldur, as the sun-god; and it was in this manner that the *Hypericum* became the peculiar property of St. John, and, as the '*fuga dæmonum*,' was so powerful in repelling the works of darkness. One species of St. John's Wort has its leaves pierced with minute holes, which are said to have been made by the devil with a needle. The root, too, is marked with red spots, still called 'Baldur's Blood' in some parts of Norway, but generally said to be the 'Blood of St. John,' and to appear always on the day of his beheading. The old Northern name of the Horse-daisy was 'Baldur's Brow'; and this, with many other species of Chrysanthemums, all with white or golden flowers, became also dedicated to St. John." Without venturing to contradict the learned writer of the words just quoted I must here add that the name of Baldur's Brow is generally assigned to quite another plant, as

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the notes will show. Grimm quotes an old writer who tells us of Baldur "he is so fair of countenance and bright that he shines of himself; there is a grass so white that it is evened with Baldur's brow;[3] it is of all grasses whitest, and thereby mayest thou mark his fairness both of hair and body." St. John appropriated the flowers of light and sunshine. "The attributes of the Baptist, however, are sometimes shared in a remarkable manner by St. John the Evangelist; and the golden 'sunflowers,' as the chrysanthemums were formerly called, are occasionally introduced in representations of the latter saint with singular beauty and fitness: thus, in stained glass of the twelfth century, filling a window in the apse of the church of St. Remi at Rheims, the Virgin and St. John appear on either side of the cross, the head of both encircled by aureoles, having sunflowers inserted in their outer circles. The flowers are turned towards the Saviour on the cross, as towards their true sun."

Referring to this subject Archdeacon Hare remarks that one "source from which many popular names of flowers were derived was the hagiology of the Catholic (*i.e.*, Romish) Church." A favourite flower in the Middle Ages was usually consecrated to, and often called after, a favourite saint, especially when it had any medical virtues—the choice of the saint being usually directed by the season when the flower blossomed. Most of these names were probably assigned by monks, who were our first gardeners and were skilled in the properties of simples, and this will account for their general diffusion; for some of these names spread over a great part of Christian Europe, while others were restricted to particular nations, or even districts. Thus *Erba S. Giovanni* is a name given in Italy to several plants that are in flower at the festival of St. John the Baptist; and early figs as *Ficki S. Giovanni.* With us, and in Germany,

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Hypericum is by way of eminence St. John's Wort and Johanniskraut. The wide-spread belief in its medical efficacy is shown by an extract from "Every Man in his Humour": "On the Vigill of St. John Baptist" (says Stowe) "every man's door is shadowed with greene birch, long fennel, St. John's Wort, Orpin, White Lilies, and suchlike." The same plant was used by maidens in divinations, and was regarded in Germany as a potent charm against evil spirits. The *Ascyrum*, or Hard-hay, a plant something like the former, and blowing at the same time, but with larger leaves, is called Square St. John's Grass or Peter's Wort, the festivals of the two saints being within five days of each other.

Respecting St. John's Wort much has been written. Coming into blossom about St. John's Day, and having flowers which reminded of the sun with its darkness and evil-dispersing rays, it was regarded as specially powerful to avert ill. It was gathered on St. John's Eve to be hung up in houses as a preservative against thunder and evil spirits; it was burnt in the midsummer fires for magical purposes; the Scotch used to carry it about on their persons to guard against the power of witchcraft; and various healing and curative properties were attributed to the different species of this plant. One kind has gained the name of Tutsan, or Titsum as it is called in Devonshire—a word which comes from the French *Toute saine*, or Heal-all. In Brazil the *Hypericum* is said to be an antidote to the bite of poisonous serpents; in Russia it is used as a defence against hydrophobia; while in England it was employed internally against mania. Similar notions attach to other plants if used on St. John's Eve or Day. Thus we find in East Prussia the belief that if the sap of Dog-wood be absorbed in a handkerchief on St. John's Night, it will secure the fulfilment of all your wishes. If the Meadow-sweet, or Queen of the Meadow, be taken on

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St. John's Day, it will reveal a thief, says the Icelander, who calls the plant Mjadurt, or Mead-wort; if the thief be a woman the plant will float, if a man it will sink. It is on St. John's Eve that the magic Fern-seed may be obtained, and with this one may become invisible. "St. John represents among the Christian saints the Light *par excellence;* his festival falls at the time of the summer solstice, or on the 24th of June, the last of the three days which mark the culmination of the sun's ascension in the heavens. On this day the sun may be said not to set, the night is so short, if night there be; for the whole heavens are in some places luminous and bright. The St. John's Fires which are lighted here symbolize the celestial fire, the sun. The birth of the forerunner John preceded by six months that of the Saviour Christ. He who went before announced the coming of the One who was to follow. John prepared the way of the Lord. John instituted the water of baptism as the sign of repentance; and, according to a popular tradition found in Tuscany, the dew which falls on various plants before the sun rises on the morning of St. John's Day is capable of preserving the eyes from all diseases during the rest of the year. In Sicily it is usual to gather the St. John's Wort (*Hypericum perforatum*) and dip it in oil, so transforming it into a 'balm for every wound.' . . . It is said to be dangerous to gather herbs on St. John's Day after the sun has risen. In Altmark they say that if you should pluck a plant at such a time you will suffer from cancer."

Besides the Fern and *Hypericum*, the *Artemisia* is a plant famous for its connection with St. John. In Sicily there are two flowers, one red, the other blue, which are distinguished by the name of St. John's Beard. Fuchs, who gave his name to the Fuchsia, says that in his time the people of Germany made hats and girdles of *Artemisia*, which they called St. John's Girdle, and

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threw them into the fires which on St. John's Day were lighted in the principal thoroughfares.

Next to St. John comes Peter (June 29th), to whom the Church has dedicated the Yellow Rattle. "The yellow floure, called the Yellow Cockscombe, which floureth now in the fields, is a sign of St. Peter's Day; whereon it is always in fine floure, in order to admonish us of the denial of our Lord by St. Peter; that even he, the prince of the apostles, did fall through feare, and denyed his Lord; so are we, fallible creatures, the more liable to a similar tentatioun." There are several plants which bear the name of this saint. There is the Square St. John's Wort, which is also called, from its being in blossom at the time of St. Peter's festival, St. Peter's Wort, a name which we find in Italy and Germany, as well as among ourselves. Nay, even the French call it Herbe Saint Pierre, but for a reason which I cannot here stay to explain. The Cowslip used to be called St. Peter's Wort in the old herbals, on account of the cluster of blossoms bearing some resemblance to a bunch of keys, the badge of the Apostle. In Germany the plant still bears the name of Lady's-key or Key-bloom.[4] Wall-barley, or St. Peter's Corn, in Germany also known as Peter's Corn, is said to ripen about the same time, but in this instance, as in one already quoted and more fully explained in the notes, the name of the Apostle may have been substituted for the word from which it was derived. It is well known that the Apostle's name is connected with words meaning a stone, and Peter's Corn may have meant first of all the corn which grows among stones, then Stone, or Wall-barley would, in the languages of the Continent, easily get changed to Peter's-barley or Peter's-corn.

The White Lily, as already noticed in a former chapter, is dedicated to the Virgin, whose Visitation falls on July 2nd. "The Lily is first directly connected with the Virgin in the story of her

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Assumption,—a story which was not generally accepted until the beginning of the fifth century, although it dates apparently from the second. This asserts that when the apostles, on the third day after her interment, visited the grave in which they had laid the Mother of the Lord, they found it open, and filled with a growth of Roses and White Lilies. Henceforth these flowers became her especial emblems, in accordance with the text, 'I am the rose of Sharon, and the lily of the valley.' The flower which generally appears in connection with the Virgin is the Great White Lily (*Lilium candidum*) of our gardens, the purest and most beautiful of all the species. Singularly enough, the native country of this Lily is still a matter of dispute. It is nowhere found wild in Palestine, and it has even been suggested that it may have been an importation from the New World. This, however, as Dr. Lindley some time since pointed out, is certainly not the case, since the true White Lily appears in many Italian and Flemish pictures of earlier date than the first voyages of Columbus (so that it must have been known on the Continent before the New World had been discovered). It is now cultivated in both Syria and Egypt as an exotic bulb; but it seems probable that it has been known in those countries from a very early period, and that the beauty and purity of its flowers caused it to be regarded with a peculiar reverence long before the Christian era. It seems to be this Lily which was believed by the Jews to counteract all witchcraft and enchantments, for which reason Judith is said to have crowned herself with a wreath of Lilies (as shown in another chapter) when she set out for the tent of Holofernes. It was perhaps introduced into Europe during the Roman period, for it can hardly be any other than the Great White Lily to which Bede refers as a fit emblem of the resurrection of the Virgin; the pure white petals signifying her spotless body; the golden anthers within typifying her soul, sparkling with Divine light.

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In pictures of the Annunciation, the branch of White Lilies is not placed in the hand of the archangel Gabriel until a later period of Italian art. The earlier painters represent him with either a sceptre, or, more rarely, with a spray of the Olive tree. But in almost every case the vase of Lilies is placed by the side of the Virgin, with its three mystical flowers crowning their three green stems." In a former chapter I gave a brief account of the legends connected with the Lily, and to it, as well as to the notes, I must here refer the reader for such other facts as are found connecting the Virgin with flower lore. One or two names may perhaps here be added, which have not found a place elsewhere. I have already noted that Canterbury Bells are called Lady's Gloves or *Gants de Nôtre Dame.* The French give the name of Virgin's Spray to one plant (*Ornithgalum pyramidale*), while in Italy another plant, not mentioned before, is called the Madonna's Plant (*Erba della Madonna*, perhaps *Crassula major*). The Arabs are said to call the Rose of Jericho St. Mary's Flower, and the Welsh have a fern known as Rhedyn Mair, or Mary's Fern.

Following St. Swithin, to whom the Small Cape Marigold (*Calendula pluvialis*) has been dedicated, comes St. Margaret, to whom the Virginian Dragon's Head is devoted. Her day is July 20th, and she is followed by St. Mary Magdalen. To her a number of flowers have been dedicated, amongst which we notice the Costmary, Maghet, Maudlin, and Maudlin-wort; but for the explanation of these we will refer our readers to Dr. Prior, who supplies some interesting information respecting the flowers themselves, and the saint after whom they were named.

On July 25th we have the name of St. James brought before us, and here we meet with a plant called St. James' Wort, which on the Continent bears exactly the same name. It blossoms about this season of the year; and as James was the patron of horses, the plant was employed by veterinary surgeons in their

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treatment of colts and the diseases of horses. Besides this plant (*Senecio Jacobœa*), another known as St. James' Cress was devoted to this saint. St. James' Night is regarded as unlucky, consequently on this occasion, say the people of East Prussia, one must avoid climbing a cherry tree, as the danger of breaking the neck will be great. To St. Anne the Chamomile is dedicated. This person was said to be the mother of the Virgin, and has been worshipped in the Romish Church from a very early period. The botanical name of the Common or Dog's Chamomile is Matricaria, and the flower seems to have been dedicated to St. Anne from a fanciful derivation of this word from *mater* and *cara*, or "Beloved mother."

In September we do honour to St Michael, and have a flower named Michaelmas Daisy. On this day (September 29th, or October 11th, old style) people often abstain from gathering Blackberries. At this season, so Brand informs us, village maidens in the West of England go up and down the hedges gathering crab-apples (in Somersetshire they are often called Grabs). These are carried home and put into a loft, being so arranged as to form the initials of the names of their supposed lovers. The initials which are found to be perfect on *old* Michaelmas day are supposed to represent the strongest attachments, and the best for the choice of husbands.

October 18th is St. Luke's Day, and was regarded as lucky for lovers. "Let me see, this is St. Luke's day, which I have found by long experience to be fitter for this purpose than St. Agnes's, and the ingredients more excellent. Take Marigold flowers, a sprig of Marjoram, Thyme, and a little Wormwood; dry them before a fire, rub them to powder, then sift it through a fine piece of lawn; simmer these with a small quantity of virgin honey in white vinegar over a slow fire; with this anoint your stomach, breasts, and lips lying down, and repeat these words thrice:—

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"'St. Luke, St. Luke, be kind to me,
In dreams let me my true love see!'

"This said, hasten to sleep; and in the soft slumber of your night's repose the very man whom you shall marry will appear before you." Such is a specimen of the folly indulged in by our ancestors in the good old times.

On November 25th St. Catherine is brought into prominence. But, as Archdeacon Hare says, "There are so many St. Catherines, that it is difficult to determine in honour of which the Nigella (Love-in-a-mist or Devil-in-a-bush) was called St. Catherine's Flower, whether St. Catherine of Sienna, whose festival was the 30th of April, or St. Catherine of Genoa, to whom the 14th of September was consecrated. The seed of the Nigella is sown about the former season; it blows about the latter. Or did the fancy detect some dim likeness between the shape of the flower and that of St. Catherine's Wheel? (Dr. Prior answers 'Yes!') In that case it would be after St. Catherine the Martyr, who was commemorated on the 25th of November, and who certainly was much more generally known than her namesakes; not only was her emblem used as the sign of an inn, but from 'Northward Ho!' (iii. 1), it appears that Catherine-wheel farthingales (a kind of crinolines) were then the fashion. . . . It was probably in honour of the same St. Catherine that the Catherine-pear was so called; just as the Martin-pear is that which ripens about Martinmas. The beautiful colour of the former seems at one time to have been proverbial among us." Suckling, when describing the bride in his *Ballad upon a Wedding* says:—

"Her cheeks so faire a white was on,
No daisy makes comparison;
Who sees them is undone:
For streaks of red were mingled there
Such as are on a Catherine-pear
The side that's next the sun.'

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Gay again in his "Pastorals," which are full of vivid rustic reality, and in which he gives vent to his love for rural imagery on his escape from his apprenticeship at the silk-mercer's, makes Sparabella boast, when comparing herself with her rival—

> "Her wan complexion's like the withered leek,
> While Catherine-pears adorn my ruddy cheek."

In "Westward Ho!" we meet with the odd epithet "Catherine-pear-coloured beards." There were also St. Catherine's peaches and plums.

St. Barbara's day falls on the 4th of December, and after her we find Winter-Cress called Herb St. Barbara or St. Barbara's Cress, names which exist also, and perhaps chiefly, in Germany. There are still a number of other saints whose names are more obscure than those already quoted, but who must at some time or other have been tolerably popular either in Great Britain or on the Continent, judging from the fact that they have left the impress of their names upon several flowers and plants. The Pig-nut is often called St. Anthony's Nut, because that saint was the patron of pigs, and for a similar reason the Ranunculus, whose tubers are a favourite food for those creatures, was called St. Anthony's Turnip, or Rape. Another plant (Strychnos) is dedicated to St. Ignatius, and called St. Ignatius' Bean. An Irish saint, whose name we seldom hear, is connected with a plant under the name of St. Dabore's Heath, and St. Patrick's Cabbage is a name for London Pride, from its being found in the West of Ireland, where St. Patrick lived. St. Marguerite, or Margaret, has left her name on the Daisy; but for the story of

> "Maid Margarete, that was so meeke and mild,"

and other facts relating to her flower lore, I must refer to the works quoted in the notes. The Black Hellebore, which flowers

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about Christmas, and is, in consequence, devoted to St. Agnes. bears also the name of Christwurz in Germany, of Christmas Rose in England.

St. William lays claim to the 25th of June, and Archdeacon Hare says the Sweet William was dedicated to him, the adjective Sweet being probably a substitution for Saint. This, however, is more than doubtful. We have many other flowers called Sweet, from their fragrance, as Sweet Alice, and Sweet John, besides Sweet-pea, Sweet-gale, Sweet-bay, Sweet-briar, and several others. Alice does not derive her sweet name from being a saint, nor does Sweet John, although the Archdeacon adds to his note on Sweet William that "a like substitution seems to have taken place in Sweet John, which blows about the 6th of May, the festival of St. John Port Latin, and of St. John of Damascus." Bishop's Weed, which flowers towards the end of June, was known by the name of Herb William. It seems probable that the name of Sweet William does not originally apply to any saint at all. The French name is *Œillet*, and though I can find no proof of it, it is almost certain that *Œillet* became corrupted into *Willy*, and then was connected with the name of a man or saint, and changed to William. One writer remarks that Dr. Turner did not refer to the plant, at least under this name, in his work written in 1568, but in thirty years from that time it is mentioned by Gerarde as a common plant in the well-cultivated gardens of the age. He calls the flowers Sweet Williams, "but on what account they were so named we are left to surmise, unless we could persuade ourselves that they were so called after the greatest man of that age, William Shakspere." But Shakspere, strange to say, does not name the flower, and it would need a rather bold stretch of the imagination to lead to the supposition that Shakspere's celebrity had led to the use of the name. So

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we take the theory which derives William through Willy, from Œillet as the most probable yet brought forward. Mr. King's remarks are so much to the point, that I cannot forbear quoting them here:—"Many other flowers received the names of saints for less definite reasons (than those of sacred or magical attributes being possessed by them), but partly, perhaps, because they blossomed about the time of the saint's festival, and partly because they were found in plenty about the place which contained his shrine. Although the 'Canterbury Bells,' which abound in the Kentish woods, have only an indirect connection with St. Thomas,—having been so called from the small horse-bells of the pilgrims, which they resembled in shape,—the small Red Pink (*Dianthus prolifer*), found wild in the neighbourhood of Rochester, is perhaps the original 'Sweet Saint William,' for the word 'Saint' has only been dropt since days which saw the demolition of St. William's shrine in the cathedral. This, however, is but a conjecture, and we must be content to remain uncertain whether the masses of bright flowers, which form one of the chief glories of old-fashioned gardens commemorate St. William of Rochester, St. William of York, or—likeliest, perhaps, of the three—St. William of Acquitaine, the half-soldier, half-monk, whose fame was so widely spread throughout the south of Europe."[5]

On July 25th was kept the festival of St. Christopher, as well as that of St. James, and to that saint has been dedicated our most Royal Fern. Dr. Prior tells us that Herb Christopher is a name vaguely applied to many plants, which have no qualities in common. Some names, applied to such plants as grow in the water as the Osmunda fern does, might refer to the saint's wading the river; whilst others, such as the Everlasting (*Gnaphalium*), which is very prolific, might point to the legend of his bearing children on his shoulders. The

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plants called St. Christopher's Herb are numerous, including, beside the Royal Fern and Everlasting, the Fleabane, Meadow-sweet, Vetch, and others. Some think the name was primarily applied to the Osmunda, or some other plant, which reached perfection about St. Christopher's Day. "When that name is given to the *Water Fern*, it seems to be with reference to the legend of St. Christopher, who is usually represented as wading through a river, bearing the infant Christ on his shoulders; a legend which itself seems to have arisen out of the name *Christophoros*, or Christ-bearer, assumed by the saint in a spiritual sense, as Ignatius called himself *Theophoros*, or God-bearer, to express his carrying the Deity in his heart." The Osmunda has long been associated with the saints and gods, and it is perhaps possible for us to trace the transference of the fern from the heathen gods of the Norse mythology to the saint of the Romish Church. In the Tyrol it is called the "Blooming Fern"; and is placed over the door for good luck. This is the fern which some regard as bearing the lucky seed already referred to, although the Polypody is more generally supposed to have the power of conferring wealth and rendering invisible. "One species of Osmunda (*crispa*) is in Norway called 'St. Olaf's Beard.' It is elsewhere known as 'Thor's Root'; an additional reason, perhaps, for regarding its far more beautiful cousin, our own Royal Fern (*Osmunda regalis*), the 'Herb Christopher' of Gerarde, as having been anciently connected with the Northern god. No one who has seen this stateliest of ferns in its own most favoured haunts—some sheltered Cornish valley, the banks of a rushing Dartmoor stream, or the wooded margin of Grasmere or Killarney—

> "'Like Naiad by the side
> Of Grecian brook, or Lady of the Mere,
> Sole sitting on the shores of old romance,'—

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"will doubt that its size and remarkable appearance—especially in autumn, when its deep-green fronds take all the varied crimsons of the Sycamore—must have always claimed attention. 'Osmund the Waterman' is one of its old English names; and the white centre of its root is the 'Heart of Osmund.' Osmund —the word means 'God's protection'—is said, but apparently without direct authority, to have been a name of Thor; and some legend connected with that god's many fights and wanderings may have been once attached to the Royal Fern. Perhaps, after all, the half-mystery that clings about the plant renders it more attractive to the imagination, than if we had its legend at full length; and whether the Christian giant has or has not in this instance succeeded the Northern god,—as he certainly has in many others,—his story is never more appropriately recalled to us than where the river bank is crowned by the towering fronds of the gigantic Herb Christopher." As St. John appropriated to himself the flowers typical of light and sunshine, and so ousted Baldur, in like manner St. Olaf, St. George, and St. Michael, all of whose names are associated with traditions of encounters with dragons, took the place of Thor, who wielded the hammer, and slew the frost giants. The House-leek used to be known as Thor's Beard, but afterwards became St. George's Beard. In the North the Rowan used to be called "Thor's Helper," because it is said to have bent itself to his grasp, when, on his way to the land of the Frost-giants, he had to cross a river which had been made to overflow by the magic spell of a sorceress. More, however, respecting the gods when we have given a parting glance at the saints and their plants.

After giving a number of illustrations of this subject, Archdeacon Hare remarks: "The foregoing examples are enough to justify the conjecture that the Filbert-tree may perhaps owe its name to St. Philibert, whose festival was on the 22nd of

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August." He then goes on to discuss the half-dozen etymologies which have been suggested for the name, and seems pretty conclusively to show that this is as probable an idea as any other that can be brought forward.[6] If, then, we have found that nearly every European saint of importance has a flower dedicated to him, we shall find a similar thing in the East. In the "Bundahesh," one of the sacred books of the Parsîs, we find that every single flower is appropriated to an angel. The Laurestinus was said to be dedicated to St. Faine (an Irish abbess in the sixth century), and in the following lines her name is mentioned:—

> "Whether the weather be snow or raine,
> We're sure to see the flower of St. Faine.
> Raine comes but seldom, and often snow,
> And yet this Viburnam is sure to blow."

I may now sum up the results of our study of those flowers which the saints have claimed in the interesting words of another. Mrs. Lincoln writes thus of superstitions with regard to the blossoming of plants:—"In Italy the *Dead Nettle* being in blossom about the day of St. Vincent, a martyr who suffered for Christianity, under the Emperor Diocletian, in the year 304, the flower is consecrated to him. The *Winter Hellebore*, in blossom about the time of the conversion of St. Paul, was supposed to commemorate that event. The *Crocus* was dedicated to St. Valentine, as it appears about the period of that saint's day, which is regarded as peculiarly sacred to affection. One species of *Daisy* appears about the time of St. Margaret's Day; this is called in France La Belle Marguerite, and in England, Herb Margaret. The *Crown Imperial* blossoms about the 18th of March, the day of St. Edward, King of the West Saxons—nature thus, as was imagined, honouring the day with a royal flower. The *Cardamine*, or *Our Lady's Flower*, distinguished for

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its pure white, is dedicated to the Virgin Mary. The *Marygold*, so called from a fancied resemblance of the florets of its disc to rays of glory, is also consecrated to the Virgin. On the day of St. George, the patron saint of England, the *Bluebells*, called *Field-hyacinths* in that country, tinged the meadows and pastures with their deep blue colour; they were thought to afford an emblem of the empire of the ocean over which England assumes the rule. The St. John's Wort blossoms near that saint's day. The *Scarlet Lychnis*, called the Great Candlestick (*Candelabrum ingens*), was supposed to be lighted up for St. John the Baptist, who 'was a burning and a shining light.' The *White Lily* expands about the time of the Annunciation, affording another coincidence of the blossoming of white flowers at the festivals consecrated to the Mother of Christ. The *Roses* of summer are said to fade about the period of St. Mary Magdalen's Day. It was during the Middle Ages, when the minds of men were influenced by the blindest superstition, that they thus imagined every operation of nature to be emblematical of something connected with their religious faith. Although these superstitions are trifling and absurd, they are interesting as connected with the annals of the human mind, and as showing us the origin of many names of plants." The reader will bear in mind that the writer here quoted was an American and not an English lady.

From the saints let us now turn a brief glance upon the heroes and gods of ancient times,—the saints have, as will be seen, nearly usurped their place in these prosaic days,—and let us see what kind of wreaths they wore. Charlemagne's name is traditionally associated with a plant, the Carline Thistle. The story goes that when that Emperor was on one occasion engaged in war, a pestilence broke out in his army, which carried off large numbers of his men. This so troubled Charlemagne that he prayed to God for help, and in answer to his prayers

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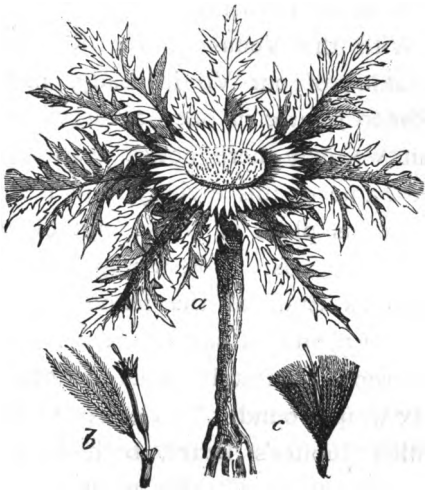
an angel appeared and shot with a cross-bow, telling the Emperor to mark the spot where the arrow fell. The plant which the arrow indicated would, the angel said, prove the best of all antidotes, and stay the raging of the plague.[7] On the strength of this tradition people were wont to bestow the highest praises on this plant, which, as the angel indicated, performed a miraculous cure in the camp. The flower is large and handsome, and being, like the other "immortals," little subject to decay, it is often fixed against the cottage doors in Germany, France, and Spain, for the purpose of indicating the state of the atmosphere, just as a bit of seaweed is still hung in English cottages. The Carline Thistle regularly closes before rain, and so indicates the proximity of a downpour.



CARLINE THISTLE (*Carlina acaulis*).
a, plant; *b*, blossom enlarged; *c*, blossom.

One name for the Goat's Beard is Joseph's Flower, which seems to owe its origin to the pictures in which the husband of Mary was represented as a long-bearded old man. Some are disposed, however, to regard the name as an allusion to the other and more popular one of *Go-to-bed-at-noon*, because another Joseph refused to do so; but this is certainly far-fetched. The Dutch call the flower *Joseph's bloem* at times, its general name being, as in England *Geitebaard*, or Goat's Beard. In Germany the white double Daffodil is called *Josephs-stab*, or Joseph's

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staff. A fanciful resemblance between the form of the grain of one plant (*Coix lacryma*), which is hard, polished, and bead-like, and the appearance of the tear-drop as it falls sparkling from the eye, gave rise to the name of Job's Tears. The grains were imagined to drop out, as Job poured out his tears unto God. The plant has likewise been called Juno's Tears, for the same reason; and this name has also been transferred to the Vervain or Verbena.

With the Venus of the Romans we became familiar when speaking of our Virgin Lady, and we have had constantly to refer to Jupiter in one way or another in connection with flowers. But we may here notice that several flowers and plants bore the name of this divinity, and if it be borne in mind that Thor takes his place in Norse mythology, we shall see how popular a god he was. For, taking the name of Jupiter first, we have Jupiter's Staff as the name of the Great Mullein (*Verbascum Thapsus*), and "a sort of clary is called Jupiter's Distaff, because the top of the stalk looks something like a distaff, with yellow flax wrapt round it." The Anthyllis, or Silver-bush, is commonly called Jupiter's Beard, both in England and Germany. The same name used to be given also to the House-leek, and under the form of *Joubarbe* and *Jovis barba* was so known in French and Latin. As Jupiter was regarded in Germany under the aspect of Thunderer, we find the House-leek there called Donnersbart. This, along with its other name, Hauswurz, which answers to our House-leek, gave rise to the superstition that a house on which it grew was safe from lightning. We shall find that many other plants gave the same immunity to persons and buildings. Jupiter's Eye was, according to some old writers, an Italian name for the House-leek. It Somersetshire the Horse-daisy or Ox-eye is devoted to the Thunder god, a curious circumstance when considered in connection with another fact,—

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viz., that Acorns are there called Jove's Nuts. Now we all know that the Oak is emphatically Jove's tree, but how is it that in Somersetshire these two names, not to mention others bearing on ancient religion and mythology, live on when they have died out, or never existed, in other parts of England? A careful study of this question will yet produce good fruit, by leading us to a clearer understanding of the condition and nationality of the people who once occupied those swamps and marshes where these names are still to be found.

The Oak, above all trees, says Grimm, was devoted to the Thunderer. Several districts of Lower Saxony and Westphalia have until quite recent times preserved vestiges of *holy oaks*, to which the people paid a half-heathen, half-Christian homage. Thus, in the principality of Minden, on Easter Sunday, the young people of both sexes used with loud cries of joy to dance around an old Oak-tree; while in a thicket near the village of Wormeln there stands a holy oak, to which the inhabitants of this and the neighbouring village still make a solemn procession every year. This will remind many readers of the Wistman's Wood on Dartmoor, concerning which so much has been written. I dare not expose myself to the temptation of writing on this subject, as it would require a chapter to treat it properly; and there is the less reason for me to touch upon it here, since the notes supply abundant information.[8] In the North the Oak was naturally under the special protection of Thor (or Thunar), whose name we still retain in Thursday and Thunder. The Romans called the Acorn Jovglans or Juglans, which probably refers to its being sacred to Jupiter. We have not retained the names of the old gods of the North in many of our plant-names in the south of England, though they occur more frequently in the north.

Mrs. Bray tells us that the people on Dartmoor used to have

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a plant which they called Thor-mantle. I believe this to have been the Burdock. "The name of the wise, white-bearded Odin does not seem to have been connected with many plants. His, however, was the blue-flowered *Geranium sylvaticum* (called King's Hood, or Mountain-flower in some parts of England), of which the German name was *Gottesgnade*, or 'God's grace,' and to which Gerarde gives the name of *Geranium Gratia Dei* (although the Hedge Hyssop is now known as *Gratia Dei*, or Gnadenkraut, according to some writers). It was probably thus known in monastic herbaries, but it had been 'Odin's Grace' or 'Odin's Favour' in the days of heathenism, and is still occasionally so called in Iceland, where it is common. Its large sky-blue flowers were formerly gathered there for dyeing a blue-grey, although the art is said to be now lost. The grey vests and kirtles of the champions of the sagas were probably stained with this dye. The colour is said to have been 'fittest for fighting men'; and we can hardly help connecting the grey cloak or 'hackle,' in which Odin was always wrapped when he appeared on middle earth, with the flower of 'Odin's Favour,' from which the dye was procured. The hood, or 'tarn' cap, —the cap of darkness, which enabled those who carried it to become invisible at will, and which also formed part of Odin's attire,—is represented by another plant, the Blue Aconite, sometimes called 'Odin's Helm.' Its more general names, however, were 'Thor's Hat' and 'Tyr's Helm'; since the helmlike shape of its flowers suggested the two great fighting gods of the North, rather than the wiser Odin. The Aconite is one of the native plants of Northern Europe; and when the Benedictines invaded the domains of Thor, it became 'Monk's Hood,' the cowl of the good brothers replacing the helm of Tyr."

Mr. King has not exhausted the subject, nor shall I; but it may be added that the Danish name for Aconite was Troldhatl

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the hat or helmet of the "troll" or giant, who sometimes replaced the gods. Since Tyr, from whom we get our Tuesday, has been named, we may remark that the March Violet (*Viola Martis*) was called *Tys-fiola* in the Old Norse language, while the pretty Daphne (*Mezereon*) was also devoted to him. Of Freyja I spoke in a former chapter, and in this I have already spoken of Baldur, so that they may be passed by without further notice. As we have Sunflowers and Moondaisies for the gods of the first two days in the week, and have seen how the gods whose names are connected with Tuesday (*Tyr*), Wednesday (*Woden*), Thursday (*Thor*), and *Friday* (*Freyja* or *Frigga*) each had flowers called after them, we may ask whether he who gives his name to Saturday (*Saturn*) has not received equal honour. Alas! he came so late in the week, that all the honours had been shared before he arrived, and thus he seems to have gained only a disputed title to *one* flower among our earlier islanders.[9] The Crow-foot was called in Anglo-Saxon *Sâtor-lâðe*, or Saturn's Loathing. It is known as Gallicrus, because, as Gerarde explains it, "the crest or tuft is spred or stretched out abroad like a cock's foote set down vpon the ground. The stalke is cleare and vpright, of a glistering purple colour, or rather violet. One tuft is divided into fower or five branches." So far as my researches have gone I have been unable to find any other flower to place upon the brow of Saturn, and the meaning of even this one is doubtful. This is all the more to be wondered at since some have tried to identify him with Vishnu, who, far from being thus coolly treated, is represented as wearing wreaths of flowers about his neck, while he holds a wheel or chakra in his *fourth* hand.

There is one flower whose name indicates its sweetness, or its beauty; two such good qualities, that it is difficult to know which of them can claim the honour of having given the name

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of *Dianthus* to the Pink. This word is of Greek origin, and means "the Flower of Jove." Whether it was ever employed in gracing the statues of Jupiter or not I cannot say; but we may learn something from another name by which the same flower is popularly known—Carnation.

> "The fairest flowers of the season
> Are our Carnations and streaked Gillyflowers,"

says Shakspere. It has been generally supposed that the name has reference to the flesh (*carnis*) colour of the blossoms, but in Sussex we still hear a pronunciation of the name which leads us to the right conclusion. The peasantry will often point with pride to their "cornations," which reminds us that Spenser calls on us to—

> "Bring Coronations and Sops-in-Wine
> Worn of paramours."

The old spelling, and the Sussex pronunciation "coronation" or "cornation,"—for both occur in the herbals of three hundred years ago,—take us at once to the origin of the name. The plant was one of those used in the formation of garlands (*coronæ*), and so the word is similar in meaning to *Coronella*, a name still applied to another handsome plant once employed for similar purposes. The shape, beauty, and manner of growth of the flower would admirably suit it for such an use. As I have shown elsewhere, Pliny gives a long list of flowers employed in making wreaths and garlands by the Romans and Athenians, and Nicander gives similar lists of Greek garland plants, in which the Carnation holds so high a place that it was called by the name which it still retains—Dianthus, or Flower of Jove.

That the custom of adorning statues once prevailed, and still does so in the East, is certain. The celebrated traveller Fa Hian

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in describing his pilgrimage through those countries where the religion of Buddha prevailed, speaks with enthusiasm of the wealth of flowers with which the people of Ceylon paid homage to their gods, while native works constantly allude to the profusion of flowers used on such occasions, and speak of the formation of innumerable gardens by various kings, in which flowers were grown for the purposes of the temples. I have myself seen the celebrated Lotus growing in pools within the sacred precincts of Buddhist sanctuaries, the flowers of which were daily placed in presence of the idol or idols there worshipped.

More than one plant has been dedicated to Mercury. There is Hercules' Woundwort, or Hercules' All-heal, supposed by some to be the Panacea spoken of by ancient Greek writers on plants. Theophrastus says there were three plants bearing the name of Panacea or All-heal—one devoted to Cheiron, another to the god of physicians and medicine, Æsculapius, and a third to Herakles. The last epithet seems to have been meant to denote, however, the potency of the herb, rather than the name of an individual or god. We find a Poppy and a Thorn called by the same name. Pliny supposes the names to have been applied to these and similar plants in honour of the persons who discovered them, just as we call a plant a Fuchsia or Linnæa after Linnæus or Fuchs. The application of Mercury's name to plants may be traced back to classical antiquity; Herb Mercury, for example, having a history which can be followed through French (*Mercuriale*), Italian (*Mercorella*), and Latin, back even to Greek times. We still read or speak of Mercury's Violet—the Mariet, Dog's Mercury, French Mercury, and English Mercury, the latter being also known as All-good, or Good King Henry. This plant (*Chenopodium*) is called in German also Gut Heinrich, or Roth Heinrich, the names Heinz and Heinrich being favourites with German elves and goblins. It

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has been suggested on this account, that the plant, which is found in large green masses in nearly the same situations as those delighted in by the little Herb Robert, was claimed by Henry as a companion of Robin Goodfellow, and so belongs to the list of plants which form the garland of Pixy or Puck.

The name of Heinrich enters into many plant designations in German, but their study must not be entered on here. I must come to a close somewhere, and as it is impossible to give the reader everything that may be known about the flowers appropriated by saints, heroes, or gods, I will once more appeal to the interesting work of another for words which may suitably finish our chapter. "Although it is not impossible" (says Mr. King) "that almost every plant which the old herbalists record as bearing the name of some saint, or as distinguished by some specially religious epithet, might be traced back, if we had the means, to the days of heathenism, there are many of which we have only the later 'canonization,' and which we must accept as the more direct representatives of the monastic garden and herbary. How amply these were stocked, and with how many of the plants most famous in ancient leech-craft, is evident from a glance at the very curious plans of the great monastery of St. Gall, drawn up, it is said, by Eginhard, toward the end of the eighth century. In these, every bed in the garden is marked out, and the name of the herb with which it should be filled carefully inserted. It was, no doubt, from their great virtues as 'All-heals,' or 'Singular Wound-herbs,' that such names as 'Angelica' and 'Archangel' were bestowed on the plants that still bear them. The 'Herba Benedicta,' 'Herb Bennett,' the 'Blessed Herb' (*Geum urbanum*), was a remedy for nearly all diseases under the sun. Its graceful trefoiled leaf, and the five golden petals of its blossoms, symbolizing the Holy Trinity and the five wounds of our Lord, early attracted the attention of the artist-monk; and toward the end of the thirteenth

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century the plant frequently occurs as an architectural decoration, sometimes in patterns on the walls, and sometimes in the leafage encircling pier capitals. The Vervain (*Verbena*), called the 'Holy Herb,' should perhaps have been placed in the former division, since it was, according to Pliny, one of the sacred plants of the Druids, and was gathered by them with all manner of mystic ceremonies. It is not easy to see why its slender spikes of grey flowers should have been held in such repute, unless the old rhyme, itself half a charm, gives us the reason :—

"'Hail to thee, Holy Herb!
Growing on the ground
On the Mount of Olivet
First wert thou found.

"'Thou art good for many an ill,
And healest many a wound;
In the name of sweet Jesus,
I lift thee from the ground.'

"The Trefoil, or 'Herb Trinity,' has an especial interest from the use which, as tradition asserts, was made of it by St. Patrick (although the story is to be found in none of the lives—not even the latest and most legendary, printed by Colgan), as an illustration of the divine mystery. The leaf which is now generally recognised as the Irish emblem is that of the White Clover, but the name Shamrock (Seamrog) seems to be generic, and is applied also to the Purple Clover, the Speedwell, the Pimpernel, and the Wood-sorrel" (for which see more fully in a later chapter). "The leaf of the Herb Trinity is of course 'noisome to witches.' The Veronica, or Small Speedwell, one of the plants to which the name Shamrock is given, was also effective against evil spells, and its bright blue flowers were thought to display, in their form and markings, a representation of the kerchief of St. Veronica, impressed with the features of our Lord."

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Thus it will be seen that in every part of Europe, from the Emerald Isle to Germany, Spain, Italy, and Greece, plants have long and intimately, for this reason or that, been associated with the saints of the Church, the gods of mythology, or the heroes of antiquity; and nothing could perhaps give us a better idea of the simple faith and devotion of our ancestors, and their regard for the beings in whose hands they believed their weal or woe to be confided.

"How may various flowers
Did I, in bygone hours,
Cull for the gods, and in their honour strew.
In vain how many a prayer
I breathed into the air,
And made, with many forms, obeisance due.

* * * * *

"But they, the truly wise,
Who know and realize
Where dwells the SHEPHERD OF THE WORLDS, will ne'er
To any visible shrine,
As if it were divine,
Deign to raise hands of worship or of prayer."

CALDWELL'S *Specimens of Tamil Poetry.*

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DAHLIA VARIABILIS.

CHAPTER VI.

TRADITIONS ABOUT FLOWERS.

EVERYWHERE the Rose seems to be a favourite flower, and its connection with various traditions is naturally as marked as is its place in the poetry and literature of this and other lands. In the East, particularly in Persia, the Rose flourishes in great beauty, and is highly prized. We find that one of the most famous Persian works is called the Gulistan, or "Garden of Roses."[1] An interesting tale is told

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of Sâdi, the author of this collection of moral sentences, and one of the most famous of Persian poets, which leads us to think that he must have regarded the Rose as his favourite flower. Sâdi was once a slave, but his master had promised him his liberty. He was tardy, however, in keeping his promise, and Sâdi is therefore said to have gone to him one day with a Rose in his hand. "Do good to thy servant whilst thou hast the power," said the slave to his master, "for time is fleeting, and the season of power is often as transient as the duration of this flower. Do not longer delay the fulfilment of thy promise, my master." These words, partly expressed in the poetic language of flowers, are said to have so touched the master's heart that he gave Sâdi his liberty at once, and had the joy of seeing him become famous as a writer of noble verse. A festival is held in Persia, called the Feast of Roses, which lasts the whole time they are in bloom.

"And all is ecstasy, for now
The valley holds its Feast of Roses;
That joyous time, when pleasures pour
Profusely round, and in their shower
Hearts open, like the season's Rose."

The Persians frequently connect the Rose with the nightingale or Bulbul. Tradition says that the bird utters a plaintive cry whenever the flower is gathered, and that it will hover around the plant in the spring-time, till, overpowered by its sweetness, it falls senseless to the ground. The Rose is supposed to burst forth from its bud at the opening song of its lover, the nightingale, and thus the Venus of flowers is associated with the Apollo of birds, and love is set forth in the most poetic fashion that sentiment could devise. You may place a handful of fragrant herbs and flowers before the nightingale (say the Persian poets),

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yet he wishes not in his constant and faithful heart for more than the sweet breath of his beloved Rose.

"Though rich the spot
With every flower this earth has got,
What is it to the nightingale
If there his darling Rose is not?"

From India we get a tradition respecting the first discovery of the method of preparing the celebrated Attar of Roses, so highly prized for perfuming the dress and person. To please the voluptuous Jehanghir, it is said that his favourite sultana caused the bath in the palace garden to be filled to the brim with rose-water. The action of the sun soon concentrated the oily particles which were found floating on its surface, and the attendant, supposing the water to have become corrupt, began to skim it for the purpose of taking off the oil. The globules burst under the process, and emitted such a delightful odour, that the idea of preparing this beautiful perfume was at once suggested. Truth, it is said, is stranger than fiction. When on my voyage to China, our first calling place was Port Said. We here heard of a Jew (mark the nationality) who possessed a large store of curiosities,—Turkey slippers, shawls, caps, sweets, and perfumes, amongst many other things,—and resolved to pay him a visit. He presently produced some tiny bottles, containing a few drops of the choicest attar. They could not be sold singly on any account for less than several shillings, but if we would take a number we should have them at a great bargain! So we speculated, a friend and myself; and went back to the vessel chuckling over the delightful fragrance with which we should perfume our cabin when we reached the Red Sea; and should we not drive off the enemy of untried sailors—sea sickness—with our panacea the next time he attacked us? A

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secure corner was found in our portmanteaus for the precious treasures we now possessed, and we proceeded on our journey. In a few days the excessive heat set in, the ship began to roll, and internal upheavings indicated that we were yet scarcely to be ranked as "able-bodied seamen." Now was the time for the attar! So a rush was made to the secret spot, and the choice little bottles were carefully taken out. Our handkerchiefs were got in readiness, the tiny stoppers extracted, and *one* drop of the precious liquid, worth its weight in gold, poured forth. But who will disclose or guess the sequel? For days we could smell the *attar*, which was anything but Attar of Roses, for we had been *jewed!*

My kind friend, Mr. W. Jones, F.S.A., the author of "Finger Ring Lore" and other works on folklore and kindred subjects, has written me respecting the origin of the Moss Rose. There is a German tradition which tells that an angel, bent on a work of love, came down to earth in mortal guise. He was grieved at what he saw of the sin and misery of man, and sought a place of repose. Every place was closed against the messenger of love:—

"And the Spirit dejected, sat beneath
The shade of a Rose, whose fragrant breath
Lull'd him in slumber mild.
The ev'ning dew as it fell around,
Left not a trace on the saintly ground,
Where, wrapp'd in the folds of a sleep profound,
Lay the fair and heavenly child.

"The morning sun broke the angel's trance,
And he said, as he turn'd a grateful glance
On the sweet and lovely Rose—
'Thou hast yielded the shelter that man denied,
In the vain conceit of his stubborn pride,
A proof of my love with thee abide,
And nurture thine own repose.'

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"And the green moss gather'd around the stem,
While the dewdrops shone like a diadem,
Crowning the blushing flow'r,
That now the wrath of the wind defies,
Exultant looks to the fostering skies,
And shielded thus in its brilliant dyes,
Gives signs of an angel's pow'r!"

These lines were written by Mr. Jones about thirty years ago, and published in a volume with other pieces. I am grateful to him for so kindly bringing the legend under my notice, and giving me permission to use his version of the same. It would be as foolish to attempt to *praise* as to *paint* the Rose, says one writer, for it is a flower which needs no commendation. It has been even suggested that the utter inability of man to set forth its charms led to its being considered as the symbol of silence. If the idea is far-fetched, and scarcely accords with the fact that poets and painters have alike exhausted their powers in setting forth its beauty, the hint is suggestive. In Waldeck it is the Rose under whose silence treasures are safely concealed.

There are various traditions to account for the colour of the Rose. Thus the red Rose is said to have sprung from the brands which had been lighted at Bethlehem for the purpose of burning to death a holy maiden who had been wrongfully accused of some crime, but who, in her hour of anguish, prayed to God that He would help her. The fire was miraculously quenched, and the brands originated the first red Roses that ever man saw. Another tradition tells us that the colour was derived from the blood of Adonis. This is the heathen, that the Christian tradition. According to one legend the Rose was originally white, till Cupid, dancing amongst the gods, upset a cup of nectar upon it, and it became red; while yet another fable says that it was not from the blood of Adonis that the Rose received its colour, but from that of Venus, who in her haste to relieve Adonis when

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in pain, pierced her foot with a thorn. A white Rose was growing close by, and as the blood fell upon it the flower was reddened by its contact, and has ever since remained so. Spenser speaks of a thing—

> "White as the native Rose before the change
> Which Venus' blood did in her leaves impress."

Thus the Rose was originally white, according to these legends; but Mandeville says that the white Roses sprung from the unkindled brands which were employed for the purpose of burning the holy maiden of Bethlehem. Bion, in his epitaph on Adonis, represents the Rose as springing from the blood of that god, as the Anemone sprung from the tears shed over him by Venus. This, in Archdeacon Hare's opinion, led to the German application of the name *Adonis-blume*, or Adonis' flower, sometimes to the Anemone, sometimes to the red Chamomile, which somewhat resembles the Anemone, and might easily be supposed to be sprinkled or tinted with blood. The Rose has long been an ecclesiastical emblem, and in heathen times was regarded as a mystic flower by Scandinavian and German alike. There is a Wild Rose growing over part of the cathedral of Hildesheim, the roots of which are within the crypt, concerning which tradition says that it was growing on the spot before the foundations of the church were laid by Charlemagne. It thus claims to be more than a thousand years old. But the Rose has already taken up too much of our attention, and we must here reluctantly leave its society to turn to traditions of other plants.[2]

The pretty Forget-me-not is a flower so well known, and so much admired, that we are all prepared to hear that some tradition is linked to its name. I will not here repeat what I have said elsewhere about the German knight, but will give another legend of quite a different character. Once upon a time a

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shepherd was driving his flock over the Ilsenstein, when, wearied with his journey, he leaned upon his staff. Instantly the mountain opened, for in his staff was the "Spring-wort," of which we shall hear again. Within the opening thus made he saw the Princess Ilse, who bade him fill his pockets with gold. This he was not loth to do; and having obeyed the royal behest, was just about to leave, when the Princess exclaimed, "Forget not the best!" alluding to his wonder-working staff. Thinking, however, that she meant the best gold, he left his staff leaning against the wall of rock, and proceeded to gather up more of the precious metal, when suddenly the mountain clashed together, and severed him in twain. In some versions of the story, it is the pale-blue flower—

> "The blue flower, which—Brahmans say—
> Blooms nowhere but in Paradise"—

which exclaims in feeble, piteous tones, "Forget-me-not," but its cry is unheeded. Thus originated the name of this beautiful flower, if we may believe the story. Even our little ones love to gather

> "By rivulet or wet road-side,
> That blue and bright-eyed flow'ret of the brook,
> Hope's gentle gem, the sweet Forget-me-not."

The name by which the flower is commonly known is certainly much prettier and more romantic, not to say sentimental, than that of Bugloss, by which one kind of Forget-me-not is known in Devonshire. In some parts of England the country people still call the Speedwell or Bird's Eye by the name Forget-me-not; and those who wish to trace the history of the name, and follow its ups and downs, can do so by reference to the works quoted in the notes.[3]

Very similar traditions to that just recorded are connected

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with other flowers; and there is more than one "Spring-wort." These flowers are generally blue,—the azure of the sky, which is Bertha's blue eyes (as Mr. Conway says),—and one of these blue flowers is the Flax. Here the myth seems to refer to industry, for flax is continually associated with the spinning, industrious elves; and so we are reminded of the farmer who told his sons that there was a rich treasure hid in their field, which they ascertained was only to be gained by diligence in cultivation. Another of the flowers associated with this class of legends is the Primrose; and Mr. King is wrong when he says that this flower has no fairy legend belonging to it. At any rate its twin-sister, the Cowslip, is still called Fairy-cup in some parts of England, for its blossoms are the cups which hold the fairy gifts; and elsewhere I have shown how this "Key-flower," as the Germans call it, unlocks the treasures of spring, and reveals its stores of gold and jewels. This is one of the Spring-worts, a word which has a double meaning; "Spring" being applicable both to the lock and key, and also to the season of the year.

Much has been written respecting the traditions connected with what M. de Gubernatis calls *l'herbe qui ouvre*. In Iceland it is believed, for example, that Herbparis will open any lock, whence it is known as *Lasa-gras*, or the plant which loosens or unlocks anything. "The Blasting-root, or Spreng-wurzel, commonly called *Spring-wurzel*, or Spring-root, is probably a Fern-root. Pliny records the superstition concerning it, almost in the same form in which it is now found in Germany. If any one touches a lock with it, the lock, however strong, must yield. In Switzerland it is carried in the right pocket to render the bearer invulnerable to dagger or bullet; and in the Hartz mountains it is said to reveal treasures. One cannot easily find it one's self, but generally the woodpecker (according to Pliny also the raven; in Switzerland the hoopoe; in the Tyrol

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the swallow) will bring it, under the following circumstances. When the bird visits its nest, the nest must be stopped up with wood. The bird will open it by touching it with Spreng-wurzel. Meantime a fire or a red cloth must be placed near by, which will so frighten the bird that it will let the magical root fall." I must refer to the chapters which treat of Superstitions respecting Flowers, and Magic Flower-lore, for more information of a similar character. In Russia we find a tradition respecting one of these plants, which grows in swampy meadows in spring-time, and is known as the Rasriv-trava. Housebreakers apply this plant to the locks they wish to pick, and they open immediately! Surely this is the reason why our own countrymen have become such adepts in the art of entering houses. We have heard of their carrying charms of various kinds; but will our police take the hint and be on the look-out for discovering the Rasriv-trava on them? It may be well, perhaps, to explain that *Rasriv* means to open, spring, or unlock; and *trava* is the Russian word for plant or herb. It is well known that the season of the year called spring owes its name to its unlocking Nature, after its having been sealed up for the winter; and, if we may be unwilling to accept all the interpretations of myths which have been advanced of late by the promoters of the solar theory, I think we shall not hesitate to refer this one to that source at least. Similar traditions are associated with the Mandrake, and the Fern whose seeds possess magic virtue. This is called in Russia *paporotnik*.

It is related of the hoopoe that one of these birds had a nest in an old wall in which there was a crevice. The proprietor, noticing the rent in his wall, came and plastered it over; and when the hoopoe returned to feed her young she found that the nest had been covered up, so that she was unable to enter. Forthwith she flew away in quest of a plant called *Poa*, supposed

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to be the same as Sainfoin or Lucerne; and having found a spray, returned and applied it to the plaster, which at once fell off from the crack, and gave her free admission to her nest. Then she went forth to seek food; but during her absence the master again plastered up the hole. The obstacle was again removed by means of the magic Spring-wort or *Poa*, and once again the hole was plastered up and opened in the same way. We presume that the owner abandoned his attempt as hopeless after this third trial, and left the bird in possession of the field. Pliny tells a similar tale of the woodpecker. He says that this bird brings up her young in holes, and if the entrance be plugged up never so tightly, the parent bird is able to force out the plug. One early writer tells us of a bird which in Latin is called Merops, but which the Germans were familiar with under the name of Bömheckel (or Baumhacker, which means woodpecker). This bird makes its nest in high trees, and when any one covers up its young with something which prevents the access of the bird to its nest, it flies off in search of a herb. This is brought in the merop's beak, and held over the obstacle till it falls off or gives way. The plant is called *Herba meropis* or the Woodpecker's Plant, but in magical books is known as *Chora*.

Sometimes these plants acted in a different way upon the birds who used them. Traditions were rife in the Middle Ages which attributed life-giving properties to plants. One writer tells us that a faithful old man long ago related to him how he had seen two little birds a-fighting, till one was overcome. In this state of exhaustion it went and ate of a certain herb, then returned to the onslaught. When the old man had observed this frequently, he took away the herb upon which the bird was wont to feed. Then the little bird came again in search of the plant, and when it found it not, it set up a great cry and died.[4]

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Though a chapter might be devoted to the study of traditions associated with the crucifixion of Jesus, I must be content with giving them merely a passing notice. When the soldiers mocked Jesus, a sceptre was put into His hands in the shape of a Reed. When pictures of the scene were painted, or statues made representing the King of the Jews with His crown and mace, it was usual to make our large reed-like plant (*Typha latifolia*), which grows in marshes and rivers with a black head like a poker, serve as the sceptre. On this account the plant has gained the name of Reed-mace. Many are the traditions respecting the Crown of Thorns. Ancient legends say that the Libyan Thorn (*Paliurus* or *Libyan rhamnus*) was the plant from which the crown was made, and it has in consequence been named Christ's Thorn. The same name has for a different reason been given to the Holly, which is used for Christmas decorations. Thus the people of Denmark and Germany call it Christ's-thorn, and other kindred languages have the same word. Among the Italians, according to an old French traveller, one kind of thorn (the Berberis or Barberry) bore the name of Holy Thorn, on account of its supposed connection with the crown made for Christ.

When Sir John Mandeville visited the Holy Land in the fourteenth century, he found that a crown was preserved there, which was passed off as that actually worn by the Saviour; and the statements of this writer on the subject are very curious. He says of our Lord that "in that nyghte that He was taken, He was ylad into a gardyn; and there He was first examyned righte scharply; and there the Jewes scorned Hym, and maden Hym a croune of the braunches of Albespyne, that is White Thorn, that grew in the same gardyn, and setten yt on His heved, so faste and so sore, that the blood ran down be many places of Hys visage, and of His necke, and of His schuldres. And therefore hath the White Thorn many vertues; for he that berethe a

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braunche on him thereof, no thondre, ne no maner of tempest may dere him; ne in the hows that yt is inne may non evylle gost entre. Aftreward was oure Lord lade forthe before the bischoppes and the maysters of the lawe, to another gardyn of Anne; and there also He was examyned, repreved, and scorned, and crowned eft with a White Thorn, that men clepethe Barbarynes, that grew in that gardyn; and that hath also many vertues. And afterwards He was lad in to a gardyn of Cayphas, and there He was crowned with Eglentier. And after He was lad into the chambre of Pylate, and there He was examined and crouned. And the Jews setten Him in a chayre and cladde Him in a mantelle; and there made they the croune of the Jonkes of the see, that is to say rushes of the see; and there they kneled to Hym and scorned Hym seyenge: 'Heyl, Kyng of Jewes.' And of this croune half ys in Parys, and the other half at Costantynoble. And this croune had Christ on Hys heved, whan He was don upon the cross; and therefore oughte men to worschipe it, and hold it more worthi than any othere." This, as Archdeacon Hare remarks, is

WHITETHORN (*Cratægus Oxyacantha*).

a, spray of bloom; *b*, blossom seen from above; *c*, in section; *d*, without corolla; *e*, fruit; *f*, the same in section.

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an ingenious specimen of the manner in which the pretensions of contending claimants are to be adjusted.

In Swabia the missionaries taught their people to regard the Blackthorn as the tree from which Christ's crown was made, just as in France and England they ascribed the same honour to the Whitethorn or Hawthorn. In France this latter bears on this account the name of *l'épine noble.* In Austria the boys used on Good Friday to run after the little Jewish children and thrust "Thorn-apples" into their hair—a custom which would seem to have reference to the commemoration of the mocking of Jesus. As Mandeville said of the Whitethorn and *Barbarynes,* so it is said of the Blackthorn: "It hath many vertues." It furnished the material in Germany for the divining-rod or wishing-rod, and was believed to cure many diseases. In Sussex still the inner bark is scraped off and made into tea, as a cure for certain complaints. In Northamptonshire wine is made of the fruit, as a specific against various internal disorders. The sanctity of the Whitethorn may be due to the heathen traditions current even before the time of Christ, for Virgil tells us that the

BLACKTHORN (*Prunus spinosa*).
a, spray of bloom; *b*, spray of fruit; *c*, stamens; *d*, *e*, sections of fruit; *f*, kernel.

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Thistle and Thorn sprang up at the death of Daphnis, a Sicilian hero. His mother placed him when an infant in a charming valley in a laurel-grove, from which he derived his name, *daphne* being the Greek word for a laurel. The Thorn was hung over doorways to ward off witchcraft, and avert calamity. In some places the following charm is employed for the purpose of preventing a thorn from causing a fester where it has entered the person :—

> "Our Saviour was of a Virgin born,
> His head was crowned with a crown of thorn;
> It never canker'd nor festered at all,
> And I hope in Christ Jesus this never shall."

The Whitethorn is one of the trees most in favour with the "small people;" and in some parts of Ireland, as well as in Brittany, it is supposed to be unsafe to gather a leaf even from certain old and solitary thorns, which grow in sheltered hollows of the moorland, and are regarded as the trysting-places of the fairies. Mandeville speaks of "Jonkes of the see," by which the prickly Rush of Eastern tradition is meant; this being in all probability a species of Buckthorn called Nabk (or *Zizyphus spina Christi*), although there is another spring plant (*Paliurus aculeatus*) which grows in sterile places bordering on the Mediterranean, and sometimes bears the name of Christ's Thorn. But into these critical questions the reader will not care to enter further.

We must next turn our attention to the Cross itself, and it is really astonishing what a mass of traditions centre around it.[4] "The cross of our blessed Lord" (says Mr. King) "may be said to fling its shadow over the whole vegetable world. From this time the trees and flowers which had been associated with heathen rites and deities began to be connected with holier names, and not unfrequently with the events of the Crucifixion itself." He

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adds a remark which I will here introduce, as being appropriate to our present study. "It is unnecessary to discuss in this place the historical truth of the discovery of our Lord's cross by the Empress Helena, said to have been made in the year 326. The great argument against it is the silence of Eusebius, who died about A.D. 338; but it is at least certain that a cross, said to have been that of our Lord, was publicly shown and honoured in Jerusalem during the episcopate of St. Cyril (350-386). It was after this time, and probably as a natural result of the interest awakened by the asserted discovery, that the legend which told the history of the tree of the cross gradually took shape,—working into itself many older traditions, especially those which had made Hebron and its neighbourhood the chief resting-place of Adam after his expulsion from Paradise. With slight variations the story (respecting the miraculous origin of the tree from which the cross was made, and its equally marvellous career) occurs in all the great mediæval legendaries. It was told also in verse, and formed the subject of many stained windows and of much tapestry and wall-painting." A very general belief is that the cross was made of Aspen, and that the trembling of the leaves is a proof that the tree was so employed. In Syria this tree is called *Khashafa*, meaning "to be agitated;" and the sacred Bó-tree of the Buddhists presents the same peculiarity of constant quivering. The explanation which the Buddhists give of the matter is that the leaves are in constant motion out of regard for their great sage; whilst the people of Syria aver, with the people of other lands, that the cross was made of Aspen, and that its leaves have trembled ever since in commemoration of the event. The Russian peasant, however, will tell you that the leaves of this tree owe their constant motion to the fact that Judas hanged himself upon the Aspen. It is said to be called *Drebulle* in Lithuanian, a name which

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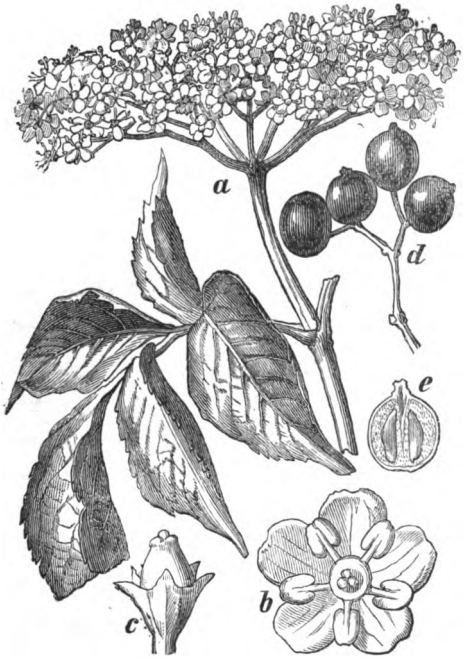
seems to be intimately connected with our word "to tremble," which it actually means. The people explain the matter by saying that on one occasion when the trees bowed before Jesus the haughty Aspen refused, and has ever since trembled from the effects of the curse then pronounced against it The accompanying lines are from the *Spirit of the Woods* :—



ELDER (*Sambucus nigra*).

a, spray of bloom; *b*, corolla; *c*, calyx with anthers; *d*, fruit; *e*, the same in section.

"Far off in highland wilds 'tis said
(But truth now laughs at fancy's lore),
That of this tree the cross was made
Which erst the Lord of glory bore,
And of that deed its leaves confess
E'er since a troubled consciousness."

There is a common Fungus, or kind of Toadstool, found growing on old Elder trees, and frequently known as Jew's Ear. Its size is frequently about an inch and a half in length by an inch in breadth, but varies considerably, and has the general appearance of an ear. The word is a corruption of Judas' Ear (*Auricula Judæ*), and was given to this parasite on account of the belief, once commonly entertained, that it was on the Elder tree that Judas hanged himself after betraying the Lord. Mandeville tells us that he actually saw the tree on which the deed

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was performed, but does not say whether he saw any ears attached thereto. In some parts of England, until quite recent times, people were so superstitious that they would not bind up the wood of the Elder tree with any other kind. It is also believed that to burn Elder wood is to ensure misfortune. In former times a German peasant would not cut down an Elder tree entire, lest some calamity should befall him; and one of the greatest scholars that country has produced tells us that on one occasion he witnessed a peasant praying in front of an Elder tree, with folded hands and bare head, before venturing to wield the axe. Another writer tells us that he was once speaking to a number of English children about the danger of taking refuge under trees during a thunder-storm, and was told in reply by one of their number that all trees were not dangerous. "You will be quite safe under an Elder tree, because the cross was made of that, and so the lightning never strikes it." In reference to this question, Mr. Dyer says that a provincial paper recently made the following remark:—"This notion, that an Elder tree is safe from the effects of lightning, whether true or not, received confirmation a few days ago, when the electric fluid struck a thorn-bush in which an Elder had grown up and become intermixed, but which escaped perfectly unscathed, though the Thorn was completely destroyed." Another tradition affirms that the Cross was made of Mistletoe, which had up till that time been a large tree, but was condemned thereafter to the life of a parasite.

"Many plants displayed the true figure of the cross. It might be seen (as some imagined) in the centre of the red Poppy; and there was a 'Zucca' (a Fig or Gourd) at Rome, in the garden of the Cistercian convent of Santa Potentiana, the fruit of which, when cut through, showed a green cross inlaid on the white pulp, and having at its angles five seeds, representing the five wounds.

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This mysterious Fig is described and figured by Bosio, who compares it to the 'Crocefisso de la cepa' at Valladolid, a representation of our Lord on the cross, formed naturally, though 'mirabilmente,' by the twisted growth of a Vine root. The Banana, in the Canaries, is never cut with a knife, because it also exhibits a representation of the Crucifixion, just as the Fern-root shows an Oak tree." I have known persons resident in China who invariably eat Bananas with a fork, lest they should, by cutting through the fruit, reveal the crucifix, which, strange to say, is very clearly represented there.

By Bede, Cypress, Cedar, Pine, and Box are mentioned as the four kinds of wood from which the cross was made; and St. Chrysostom, who names but three, refers to the words of Isaiah: "The glory of Lebanon" (*i.e.*, the Cedar) "shall come unto thee, the Fir-tree, the Pine-tree and the Box together, to beautify the place of My sanctuary." Many other conjectures have been made as to the particular tree whose wood furnished the material for the cross upon which Christ was nailed, though the tradition that most commonly prevailed among the monks was set forth nearly in the words of Bede. One poet has given the meaning of some Latin lines on the subject thus:—

> "Nailed were His feet to Cedar, to Palm His hands,
> Cypress His body bore, title on Olive stands."

The four kinds of wood were supposed to represent the four quarters of the globe, although their exact nature has been disputed. The gipsies believe the cross was made of Ash, whilst others maintain that it was entirely of Oak, and from yet another source we learn that it was made of Cedar only. The tree used for this purpose was cut down by Solomon, and buried on the spot afterwards known as the Pool of Bethesda. About the time of our Lord's Passion the wood floated, and was seized by

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the Jews for making into the Cross. It was once believed in Scotland that the stunted growth of the Dwarf-birch arises from the branches of that tree having been employed in making the scourge with which the Saviour was beaten. The Willow is, however, by some believed to have been employed for this purpose, in consequence of which it has ever since drooped its boughs and wept. We are told that in some parts of England the Arum, commonly called Lords and Ladies, Cows and Calves, Parson in the Pulpit, or Parson and Clerk, is known as Gethsemane, because it is said to have been growing at the foot of the cross, and to have received on its leaves some drops of blood.

> "Those deep unwrought marks
> The villager will tell you
> Are the flower's portion from the atoning blood
> On Calvary shed. Beneath the cross it grew."

The same tradition clings to the Purple Orchis and the Spotted Persicaria. We have already seen how many plants are supposed to have gained their purple hue or ruddy colour from the blood of hero, god, or martyr. A similar legend seems to have been at one time attached to the purple-stained flowers of the Wood-sorrel, which is, by Italian painters, including Fra Angelico, occasionally placed in the foreground of their pictures representing the Crucifixion. This plant is called Alleluia in Italian, which may have had something to do, however, with its association with the Cross of Christ, "as if the very flowers round the cross were giving glory to God." The Wallflower that "scents the dewy air" is, in Palestine, called the "blood-drops of Christ," and its deep hue has led to its being called by a similar name in the West of England. The Rose-coloured Lotus, or Melilot, was said to have sprung in like manner from the blood of the lion slain by the Emperor Adrian. It is probable that the story was the modification of some earlier myth.

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Mr. Conway tells us he has somewhere met with a legend telling that the thorn-crown of Christ was made from Rose-briar, and that the drops of blood that started under it and fell to the ground blossomed to Roses. Mrs. Howe, the American poetess, beautifully alludes to this in the lines—

> "Men saw the thorns on Jesus' brow.
> But angels saw the Roses."

Another flower which is traditionally associated with the Crucifixion is that called the Passion-flower. We are told by Johnson, who edited Gerarde's work, that the Spanish friars in America first called it "flower of the passion" (*flos passionis*), and, by adding what was wanting, made it an epitome of our Saviour's Passion. This is a very handsome climber, long since naturalized among ourselves, and regarded as one of the most graceful plants that can be employed for training upon walls and trellis work. In its native country its branches often clamber to the tops of the highest trees, where they sustain themselves by means of tendrils, and send out a succession of the most curious and beautiful flowers. The name was given by the superstitious in former times, who saw in the five anthers a resemblance to the five wounds received by Christ when nailed to the cross. In the triple style are seen the three nails employed; one for each of the hands, the other for the feet. In the central receptacle one can detect the pillar of the cross, and in the filaments is seen a representation of the crown of thorns on the head. The calyx was supposed to resemble the *nimbus*, or glory, with which the sacred head is regarded as being surrounded. The Anemone, from its blossoming at Easter, has received the name of Pasque-flower, and though there is no such tradition connected with it as that which is associated with the Passion-flower, so far as I am aware, yet it is interesting, as showing the influence of Christian festivals upon

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the names of plants.[5] The Wild Clary, from its efficacy in purging the eyes, has gained the name of *Oculus Christi*, or Christ's-eye. There are also two plants called *Palma Christi:* the one (*Satyrion*), from the shape of its roots, the other (*Ricinus*), because its leaves bear some resemblance to the shape of the hand.

There is another old tradition respecting the Hawthorn, which, although it is only a legend, and bears no semblance of truth, is worth relating, as a specimen of the stories in which our forefathers believed, and which they used to repeat to each other and to their children as they sat warming themselves by their bright wood-fires during the winter evenings of the dark Middle Ages. It will already have been guessed that I refer to the tradition respecting the Glastonbury Thorn, which I remember having had pointed out to me some years ago when I was in Somerset. This tree is said to blossom every year on Christmas Day. The legend says that Joseph of Arimathæa once visited Glastonbury, and there preached the Gospel to the inhabitants, who had never heard the good news before. On his arrival he felt fatigued, as he had walked with feeble steps up a toilsome hill, which still bears the suggestive name of Weary-all-hill. Even my youthful legs felt the effects of the climb when I once walked with a friend to the summit of this hill. Here the good Joseph planted his Hawthorn staff firmly in the ground, where it at once took root, and grew into a flourishing tree, bearing buds and flowers even in the depth of winter. On this spot St. Joseph intended to build a Christian church for the use of those who had believed his message; but his purpose was frustrated, and the edifice was ultimately erected further inland. The original thorn produced by the growing staff has been destroyed; but younger trees have succeeded it, which it is pretended are descended from it, and possess the same virtues as the parent plant. Respecting this and similar superstitions, Sir Thomas Browne, in his "Vulgar Errors," tells us, "Strange

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effects are naturally taken for miracles by weaker heads, and artificially improved to that apprehension by wiser. Certainly many precocious trees, and such as spring in the winter, may be found in England. Most trees sprout in the fall of the leaf, or autumn, and if not kept back by cold and outward causes, would leaf about the solstice (or say New Year). Now if it happen that any be so strongly constituted as to make this good against the power of winter, they may produce their leaves or blossoms at that season, and perform that in some singles, which is observable in whole kinds; as in ivy, which blossoms and bears at least twice a year, and once in the winter; as also in furze, which flowereth in that season."

There used to be a tradition to the effect that Adam and Eve made themselves clothes from the leaves of the Banyan tree. This tree is known by various names, as the Indian God tree or the Arched Fig tree. The Hindūs plant it near their temples, and in some places the tree itself serves for a temple, and receives the worship of the people. Milton speaks of this tree as the Indian Fig tree—not the kind renowned for fruit, but—

> "Such as at this day to Indians known,
> In Malabar or Deccan, spreads her arms,
> Branching so broad and long, that in the ground
> The bended twigs take root, and daughters grow
> About the mother tree, a pillar'd shade
> High over-arched, and echoing walks between."

Nothing can be more refreshing during the heat of the day in Eastern climes than to seek the shade of the Banyan tree, as every one who has lived in those tropical regions will testify; and it is scarcely matter of surprise or wonder that people who are always ready to make gods of anything which affords them pleasure, should have deified this famous tree.

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Perhaps the name of the Asphodel may not be so familiar to some of my readers as most other plants about which we have written, but it has an interesting connection with our subject. The plant is a native of Sicily, and was employed by the ancients for funereal purposes. It was made to grow around the tombs, a belief prevailing that the manes or spirits of the departed were nourished by its roots. An inscription upon a very ancient tomb commences thus: "I am nourished by the Asphodel." This plant was supposed by the ancient poets to grow abundantly on the confines of the infernal regions. "I know why Mercury keeps us waiting so long! Down here with us there is nothing to be had but Asphodel, and libations, and oblations; and that in the midst of mist and darkness; but up in heaven it is all bright and clear, and plenty of Ambrosia there, and Nectar without stint." In the Middle Ages the root was highly esteemed as a food, and went by the name *cibo regio*, or "food for a king."

Even at the risk of repeating some few sentences, I cannot here refrain from quoting the very apt remarks of a recent writer, which have a direct bearing on this branch of our subject. In his work on "Primitive Manners and Customs," Mr. Farrer says (p. 290):—"The trees which occupy the most prominent place in European folk-lore are the Elder, the Thorn, and the Rowan or Mountain-Ash. In Denmark a twig of Elder placed silently in the ground is a popular cure for tooth-ache or ague, whilst no furniture, least of all a cradle, may be made of its wood; for the tree is protected by the Elder-mother, without whose consent not a leaf may be touched, and who would strangle the baby as it lay asleep. So also about Chemnitz, Elder-boughs fixed before stalls keep witchcraft from the cattle; and wreaths of it hung up in houses on Good Friday, after sunset, are believed to confer immunity from the ravages of caterpillars. In Suffolk it is the safest tree to stand under in a thunderstorm,

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and misfortune will ensue if ever it is burned. The legend that the cross was made of its wood is evidently an after-growth, an attempt, of which we have so many examples, to give a Christian colour to a heathen practice; for the Elder was the tree under which, in pre-Christian times, the old Prussian Earth-god was fabled to dwell. Like the Elder, the Whitethorn was once an object of worship, for it, too, is held to be scathless in storms; and how else can we account for the fact that in Switzerland, as in the Eastern counties of England, to bring its flowers into a house is thought to bring death, than by supposing it was once a tree too sacred to be touched, and likely to avenge in some way the profanation that was done to it? Too deeply rooted in popular veneration for its sacred character to disappear, the Church, in course of time, wound its own legend round it, and by the fiction that its wood had composed the crown of thorns, deprived the worship of its heathen sting. But if round the Elder and the Thorn feelings of reverence once gathered and still linger, yet more it is true of the Rowan. In England, Germany, and Sweden, its leaves are still the most potent instrument against the darker powers: Highlanders still insert crosses of it with red thread in the lining of their clothes, and Cornish peasants still carry some in their pocket, and wind it round the horns of their cattle in order to keep off the Evil Eye. In Lancashire, sprigs of it are for the same reason hung up at bed-heads, and the churn-staff is generally made of its wood. It used to stand in nearly every churchyard in Wales, and crosses of it were regularly distributed on Christian festivals as sure preservatives against evil spirits. But this is another attempt to Christianize what was heathen, for the ancient Danes always used some of it for their ships, to secure them against storms, which Rân, the great Ocean-God's wife, with her net for capsized mariners, was ever ready and desirous to raise. The

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Rowan in heathen mythology was called Thor's Helper, because it bent to his grasp in his passage over a flooded river on his way to the land of the Frost Giants; and it has been thought that the later sanctity of the tree may be due to the place it occupied in mythological fancy. Yet it seems more reasonable to trace the myth to a still older superstition, than to trace the superstition to the myth. For from the exceeding beauty of their berries the Rowan and the Elder and the Thorn would naturally impress the savage mind with the feelings of actual divinity, and would consequently lend themselves to the earliest imaginings about the universe of things. It is more likely that they progressed from a divinity on earth to their position in mythology, than from their position in mythology to a divinity on earth, for the mind is capable of employing things for worship long before it is capable of employing them for fable."

In Westphalia we meet with the curious tradition that the Wandering Jew can only rest where he shall find two Oaks growing in the form of a cross. No wonder he grows weary and haggard! Pliny tells us that two Myrtles stood before the temple of Quirinus, one called the Patrician, the other the Plebeian Myrtle. So long as the senate had pre-eminence, the former of these alone flourished; but when democracy got the upper hand, the Plebeian Myrtle grew rapidly, and the other withered away. "These Myrtles seem," says Mr. Conway, "to be but modifications of the two laurels which stood before the temple of the Roman Mars, and symbolized, as some think, the union of the Roman and Sabine peoples. When this alliance was established, after a bloody battle, the combatants are said to have purified themselves with Myrtle branches."

Gerarde records a curious belief, which it is said can be traced back to the time of Aristotle, who lived three or four hundred years before Christ. It is related that when bears were half-starved by

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hybernating, and had lain in their dens for forty days without any nourishment, save such as they were supposed to obtain from the sucking of their paws, they were completely and suddenly restored by eating of the Arum. This would therefore appear to be one of the plants already spoken of as possessing the power of restoring life. In the story of "Ali Baba and the Forty Thieves' we read how the rocks are rent, and admission gained to the treasures hidden within by means of the magic word "Sesame." Now this is the name of a well-known Eastern plant, whose seeds, as I have elsewhere related, were made into cakes. In Egypt the poorer people mixed the refuse of the seeds, after the oil had been expressed, with lemon juice or honey, and so used it as food; the name for this was Tahiné in Egypt, but Sesame in Greece. As the plant was well known to the Babylonians and other Oriental peoples, it would seem as though the tale in the "Arabian Nights" may have come from Persia, and that in the earliest form of the legend a flower was employed, as in the case of the Spring-wort, for gaining admission to the mountain treasures. Classic antiquity also has a rock-breaking plant, the Saxifrage, whose tender rootlets penetrate and dissolve the hardest stones with a force for which the ancients were unable to account.

SAXIFRAGE (*Saxifraga Aizoon*).
a, plant; *b*, leaf; *c*, blossom.

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As the word Saxifrage literally means "stone-breaker," we shall find that the plant gained, in virtue of this, great notoriety as a medicine.

Legends respecting the Apple are very numerous. As there existed in far western seas the garden of the Hesperides or the Fortunate Isles, so we find in the traditions of our own land similar stories about Avalon. Now Avalon is the Isle of Apples. In the Hesperides Golden Apples grew, protected by nymphs. "Of all fruits, the Apple seems to have had the widest and most mystical history. The myths concerning it meet us in every age and country. Aphrodite bears it in her hand, as well as Eve. The serpent guards it; the dragon watches it. It is celebrated by Solomon; it is the healing fruit of Arabian tales. Ulysses longs for it in the gardens of Alcinous; Tantalus grasps vainly for it in Hades. In the *Prose Edda* it is written, 'Iduna keeps in a box, Apples, which the gods, when they feel old-age approaching, have only to taste to become young again. It is in this manner that they will be kept in renovated youth until Ragnarök'—the general destruction. Azrael, the Angel of death, accomplished his mission by holding it to his nostril; and in folk-lore, Snowdrop is tempted to her death by an Apple, half of which a crone has poisoned, but recovers life when the fruit falls from her lips. The Golden Bird seeks the Golden Apples of the King's Garden in many a Norse story; and when the tree bears no more, Frau Bertha reveals to her favourite that it is because a mouse gnaws at the tree's root. Indeed, the kind mother-goddess is sometimes personified as an Apple-tree. But oftener the Apple is the tempter in Northern mythology also, and sometimes makes the nose grow so that the pear alone can bring it again to moderate size." The Isle of the Blessed, of which we read in Keltic traditions, is the beautiful Avalon or Isle of Apples—

> "Where falls not hail, or rain, or any snow,
> Nor ever wind blows loudly; but—lies

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Deep-meadow'd, happy, fair with *orchard lawns*
And bowerly hollows crown'd with summer sea."

Among other adornments of the Paradise which the Polynesian imagination has depicted we find the tabued Bread-fruit tree, and the *Ohia Hemolele* or Sacred Apple-tree. The priests of the olden time are said to have held that the forbidden fruits of these trees were in some manner connected with the trouble and death of the first man and woman—a legend which reminds us of the forbidden fruit of Eden. There was a legend widely spread among Teutonic nations, and known to us all in connection with William Tell, which related how an archer shot an Apple which was placed on the head of his own bright boy; and when asked why he had other arrows, replied that they were intended to shoot the despot in case the little boy had been wounded by the first.[6]

Closely connected with this tree is the Tree of Life. "How far the religious systems of the great nations of antiquity were affected by the record of the Creation and Fall preserved in the opening chapters of Genesis, it is not perhaps possible to determine. There are certain points of resemblance which are at least remarkable, but which we may assign, if we please, either to independent tradition, or to a natural development of the earliest or primeval period. The Trees of Life and of Knowledge are at once suggested by the mysterious sacred tree which appears in the most ancient sculptures and paintings of Egypt and Assyria, and in those of the remoter East. In the symbolism of these nations the sacred tree sometimes figures as a type of the universe, and represents the whole system of created things, but more frequently as a tree of life, by whose fruit the votaries of the gods (and, in some cases, the gods themselves) are nourished with divine strength, and are prepared for the joys of immortality. The most ancient types of this mystical Tree of Life are the Date-palm, the Fig, and the Pine, or Cedar." The Palm seems to be the

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tree most early represented, the dates which grow thereon being early regarded as fit food for the manes or spirits of the departed. In India there is the sacred Bó-tree, a kind of Fig (*Ficus religiosa*), about which volumes have been written, and other trees of great notoriety. Nor should we forget to mention the legends respecting the Ambrosia of the gods, the sacred Soma or Homa plant, concerning which more will be said in our work on Foreign Flower-lore. It is sufficient here to remark that a sacred bough or plant is introduced into all the ancient mysteries; such as the Indian Lotus, the Rose-tree of Isis, the Fig-tree of Atys, the Myrtle of Venus, the Mistletoe of the Druids, and many others of a similar kind.

The Violet was a classical plant, and is frequently mentioned by such poets as Homer and Virgil. Shakspere alludes to the old tradition which said that this flower was raised from the body of Io by the agency of Diana.

> "Lay her i' the earth,
> And from her fair and unpolluted flesh
> May violets spring."

Ion, the Greek name for this flower, is said to have been given it because Io fed on Violets, when she was transformed by Jupiter into a heifer; others say it was so called after some nymphs of Ionia, who first presented these flowers to the father of the gods. The Adonis-flower owes its name, and some say its existence also, to the favourite of Venus. It is said that he, when dying, spilt some blood upon the earth, from which the flower sprung. There may be some confusion, however, with the Anemone, concerning which we find a similar tradition. Bion and others tell us that tears and blood were blended in the production of this latter flower, the blood of Adonis being mixed with the tears which Venus shed at his death. Ovid describes Venus lamenting over

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the bleeding body of her lover, whose memory and her own grief she resolves to perpetuate by changing his blood into a flower.

> "But be thy blood a flower. Had Proserpine
> The power to change a nymph to mint?—Is mine
> Inferior? Or will any envy me
> For such a change? . . .
> From thence a flower, alike in colour, rose,
> Such as those trees produce, whose fruits enclose
> Within the limber rind their purple grains."

Similar traditions cluster around the Hyacinth and a multitude of other flowers to which we cannot here refer. In a later chapter will be found some further legends and tales of a similar kind.

The tradition respecting the origin of the Geranium may fitly bring this chapter to a close. The prophet Mohammed having one day washed his shirt, he threw it upon a plant of the Mallow for the purpose of drying. When the shirt was taken away, the Mallow was found to have been transformed by contact with such a sacred garment into a magnificent Geranium, a plant which then for the first time came into existence. This interesting story is told by Sir G. Temple in his "Excursions in the Mediterranean," whence it has been copied by more than one later writer.

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THISTLE (*Carduus acanthoides*).
a, plant; *b*, single blossom; *c*, seed.

CHAPTER VII.

PROVERBS OF FLOWERS AND PLANTS.

IT was to be supposed that where we find flowers and plants exercising such an influence upon the popular customs and superstitions of a people, the sayings of that people would also be influenced to a similar extent. In studying the proverbs connected with our common flowers, plants, and trees, we find that they refer to a great variety of subjects—such, for example, as the health-giving properties they are supposed to possess; the influence they

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have on people and things; the relation they bear to the seasons and weather; and many others. Thus, in reference to the benefits which may be derived from the use of certain plants and fruits, we may note such sayings as the following. Aubrey, who wrote just two hundred years ago, says that the people of the West of England had a proverb which ran thus:—

"Eate Leekes in Lide, and Ramsins in May,
And all the yeare after Physitians may play."

Here we are brought face to face with a number of facts which will help us to realize how valuable these old proverbs may often prove. In the first place it will be asked what period of the year is meant by Lide, and the answer which is given by Aubrey himself is confirmed in a variety of ways. Lide is the month of March, and means the Loud or Roaring month, because it is at that time we generally hear the rough, howling wind.[1] There is an old saying bearing on this point from which we learn that in March, and at all seasons of the year when the judges are on circuit and there are criminals to be hanged, storms prevail. In the Blackmoor tin district you may still hear the old-fashioned folk speak of the first Friday in March as "Friday in Lide"; the same being observed as a festival by the tinners. There is a saying in Luxulgan that "ducks will not lay till they have drunk Lide water." So we see that though some two hundred years have passed since Aubrey wrote his book, and noted the West-country proverb, the old name for Lide still lives on in that same district. Nor is this all, for the word Ramsin might be a puzzle, until one came into the counties of Devon and Cornwall, when it would not be long before one found that this old name was still alive and in constant use. It is the name by which the people speak of Wild Garlic, an offensive plant which smells very much like

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crushed Onions, but grows very plentifully in the woods and fields of the western counties. And yet one other fact is suggested by the old proverb already quoted, and that is, that when once an old rhyme has taken firm root, it throws off a number of offshoots which soon spring up and become strong plants by themselves. I mean by this that you will often find proverbs and rhymes which differ in reference to their subjects, while their application is the same. To illustrate this let me take you again into Devonshire, and there, where two hundred years ago physicians were supposed to have all their work taken away when people eat Leeks and Onions, you will still hear the following rhyme:—

"Eat an apple going to bed,
Make the doctor beg his bread;"

or,

"Eat an apple going to bed,
Knock the doctor on the head."

The second line is given differently in different localities, and the whole proverb often has a much more rustic ring, but the sense is given in the forms I have recorded. In some parts of Devon they add that the apple should be roasted, and in old houses the custom of eating fruit for supper or after supper still exists, as I found during the winter of 1881-2, when staying on the borders of Dartmoor.[2] In reference to Ramsins, however, it must be noted that it once applied to an edible plant, unless we suppose that our ancestors could relish such an offensive taste and smell as that of the Wild Garlic, which is now called Ramsin or Ramsey. The virtue of certain plants is the subject of proverbs in other lands than ours. Among the Italians of the seventeenth century the Foxglove was freely used to heal fresh wounds and cleanse old ones, whence the adage—

"Aralda, tutte piaghe salda"—

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"The Aralda, or Foxglove, is a balm for every wound," as we may freely translate it.

The contaminating influences of bad manners is very aptly set forth by the Dutch and Spanish proverb: "The rotten Apple spoils its companion." On the other hand, what a lesson of comfort may be learned by the humblest worker when he is assured that "En petit champ croît bien bon blé," or "In the little field very good corn may be grown." One does not need to be rich or great to perform a noble action, or speak a kindly word. But it must not be supposed that one good deed will make a man noble, or that he has done all when he has spoken a cheerful word, for, as the Italian again says, "Una Spina non fa siepe"; *i.e.*, "One Thorn-bush does not make a hedge," any more than one grain fills the measure. Very instructive is the old Danish proverb with its telling pun, which says "The herb Patience (*Taalmodigheds Urt*) grows not in every man's garden." Not less true is the saying of the Italians that "Willows are weak; yet they serve to bind stronger wood." As everything is not gold that glitters, and it is not everything that has a good core because it has a fair outside, so "Nicht alle Blumen taugen zum Sträusschen," as the German says; or to put it into English, "Not every flower is fit for the nosegay." Fair promises do not always end as we had a right to expect, for promises break as do pie-crusts, and the lover of flowers expresses the idea in his own way when he says with the Dutch "Bloemen zijn geen Vruchten," or "Blossoms are not fruits." One must therefore beware of false appearances, and trust only to the ripened fruit when it comes in due season.

Many are the proverbs which connect plants and fruit with future good or evil, as, for instance, that which we find in my native county of Kent, where they say that if you dream of fruit out of season it is a sign of ill-luck.

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"Fruit out of season,
Sorrow out of reason,"

say the old folk of Sussex; and the same notion is found from Land's End to John o' Groats. In Scotland, for example, to dream of fruit, or any sort of crop during its proper season, denoted good luck, but to dream of such things out of season is supposed to be a sure indication of bad fortune. Equally universal is the belief that a plentiful crop of wild berries indicates a severe winter. This the Scotch account for by saying that it is the provision which God is making for the birds in prospect of their coming need. In Cornwall they have a proverb as follows:—

"Many Slones, many groans."

A gentleman once explained to me that this referred to their indigestible character, because if eaten by the "many," they produce severe gripings and groans. However true it may be that Sloes (or "Slones" as the Devonshire and Cornish folk call the fruit of the Blackthorn) are indigestible, the proverb has a deeper and sadder application than this. It was invented to attest to the common belief that a hard winter was indicated, when people would have to groan over their poverty, and perhaps over the death of those they loved. And this idea is further supported by another proverb, still in use in Devon, which says:—

"Many Nits, many pits."

The "pits" referred to are the graves of those who shall die as the result of the hard weather indicated by the abundance of "nits" or nuts. On the contrary, we find that in Scotland when the Broom or Furze bushes are full of blossom, it is regarded as an indication of good crops during the ensuing season, while an abundance of blossom on Turnips running to seed indicates the

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same thing. It thus appears that while some plants are omens of good, others are to be regarded under certain circumstances as indicative of evil. The same superstition will account for the old proverb which I heard a Devonshire farmer repeat during the mild Christmas-tide of 1881-2, and which, in slightly varying form is to be heard all over England—

"A green Christmas makes a fat churchyard."

In Yorkshire they say that when Acorns are plentiful it may be regarded as a sign that bacon will be bad. Probably there will be some connection here between the use of acorns as food for pigs, and the result of the same on their flesh. In an interesting work called "Sussex Stories," the first chapter opens by appealing to the quantity of Hips and Haws and other wild fruit which abounded in the hedges, as a strong proof, according to popular belief, of a coming hard winter. Thus we find that the superstition is very widespread. I call it a superstition, for, while the summer of 1880 brought only a moderate crop of berries, the winter was one of the severest known for many years. On the contrary, the Sloes and other wild fruits, nuts and *Mast* (Acorns and fruit of Beech-trees), were so plentiful in Devonshire and elsewhere in 1881 as to be the topic of special remark, yet scarcely a flake of snow fell until they had all disappeared, and the winter was exceptionally mild. A writer already referred to remarks that it is an old country saying, "A great rime [frost] year, a good fruit year."

In other ways plants are supposed to be connected with the weal and woe of the people. Thus an old proverb says:—

"Sowing Fennel is sowing sorrow."

This belief was carried over from England to America by the early emigrants, and while it still lives on in New England we find curious proofs that the same superstition exists to-day among

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ourselves. Quite recently, as we learn from the "Folk-lore Record," a gentleman living near Southampton told his gardener to sow some Parsley seed. The man, however, refused, saying that it would be a bad day's work to him if ever he brought Parsley seed to the house. He said that he would not mind bringing a plant or two, and throwing them down, that his master might pick them up if he chose, but he would not bring them to him for anything. It was certainly a concession on the part of the gardener even to offer to bring some plants for his master's use, seeing that it is quite as unlucky to move Parsley as to sow it. In Devonshire some three or four years ago it was stated that the clerk of a certain parish had been bedridden ever since the Parsley-mores (roots) were moved—a solemn warning to all never to interfere with the plant again! In the neighbourhood of Morwenstow, in the same county, a poor woman attributed a sort of stroke which had affected one of her children after whooping cough, to the moving of the Parsley bed.[2] "Parsley fried will bring a man to his saddle, and a woman to her grave," says the adage; upon which one has remarked, "I know not the reason of this proverb. Parsley was wont to be esteemed a very wholesome herb, however prepared; only by the ancients it was forbidden them that had the falling sickness; and modern experience hath found it to be bad for the eyes" (Ray's "Proverbs;" Bohn's edition, p. 30).

Proverbs connected with flowers and fruit often have some relation to their quality, colour, or nature. In Devonshire the Sloe is frequently used to set forth the blackness of a thing, as of a bruise or other dark object, and—

"So black 's a Sloe"

has become a regular proverb. (Other proverbs relating to this fruit are given in the "Plant Lore of Shakspere.") This

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is certainly not so objectionable a phrase as that which found currency in Sussex in my younger days. The people used to say that the devil came and pulled down the branches of the nut-bushes for those who went a-nutting on Sunday, and that was consequently the best time for gathering them; and so thoroughly has the Evil One come to be associated with nut-gathering, that the people say of a thing that it is—

"As black as the devul's nuttin'-beg."

The "nuttin'-beg" is either an ordinary bag such as is used for other purposes, or more commonly the smock-frock fastened tightly around the waist with a girdle, and drawn up so as to bulge out and receive the nuts through an opening in front. In this way both men and women, youths and maidens, may often still be seen in remote country districts, especially in the neighbourhood of the Kent and Sussex hop-gardens, gathering nuts and storing them away, husk and all, for use when they have become mellow and ripe.

Referring again to the colours of plants,—

"As white as a Lily"

has long since passed into a proverb. Another proverb formed on the same lines, but less familiar in most places to-day is—

"As blake as a Paigle"—

which means "As yellow as a Cowslip." "As bitter as Aloes" is another of these common sayings. The Rose naturally enough comes in for a good share of attention, and from the proverbial use of the word, we learn that formerly Roses of a red colour were both the commonest and the most highly prized. Among the Greeks we find many expressions which prove this. Red cheeks, or as we should call them Rosy-cheeks, were called Rose-apples,

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and Homer has a most poetical expression for the morning, which he calls Rosy-fingered, an idea which our own Milton has taken up more than once in his "Paradise Lost." In the Sixth Book he speaks of the dreadless angel holding sway—

"Till Morn,
Wak't by the circling hours, with rosy hand
Unbarr'd the gates of Light."

In the opening lines of the Fifth Book we read—

"Now Morn her rosy steps in th' eastern clime
Advancing sow'd the earth with orient pearl."

In Devonshire a blooming lass is said to look like a Double-Rose, and in the Swedish "Frithiof's Saga" we have the following, among other, instances of the way in which the Rose has come to be regarded as proverbial for what is blooming and gay—

"He stands between the brothers there—
As though the ripe day stood
Atween young morning rosy-fair,
And night within the wood."

WILD ROSE (*Rosa canina*).

a, spray of blossom; *b*, section of blossom; *c*, seed; *d*, section of same.

In another place the colours of the Rose and Lily are contrasted:—

"Yes! there I'd crown with stars far-glancing
Thy brow and locks of waving light:

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In Vingolf's Hall I'd lead the dancing,
Till Rose-red blush'd my Lily white!"

The nobility of these flowers has also become proverbial.[3] Linnæus speaks of the Lily tribe as "Nobles (or Patricians) of the vegetable kingdom;" and Pliny remarks *Lilium nobilitate proximum est*—"The Lily is next in nobility to the Rose." In France, where the Lily was largely employed as an emblem, it was but natural that it should be regarded as the King of Flowers, but even there the Rose is queen.

"Noble fils du soleil, le Lys majesteux.
Vers l'astre paternal dont il brave les feux
Elève avec orgueil sa tête souveraine;
Il est roi des fleurs, la Rose est la reine."

There is one proverb connected with the Rose which must not be passed over unnoticed, though it is a short one; *i.e.*, *Sub rosa* —"Under the Rose." An old writer remarks that when we desire to confine our words, or have them regarded as a secret or confidential communication, we commonly say they are spoken "under the Rose," whence the proverb—

"Under the Rose be it spoken."

The explanation usually offered is as follows. The Rose was sacred to Venus, the Goddess of Love, and was consecrated by Cupid to Harpocrates, the God of Silence, to bribe him not to betray the amorous doings of the goddess. Hence the flower became the emblem of silence. In Germany it was customary of old to place the figure of a Rose in the ceiling of the banquet hall, as a reminder to the guests that the conversation there carried on should not be repeated elsewhere. The Rose was consequently adopted by the Jacobins as an emblem of the Pretender, because his adherents could only render him assistance *sub rosa*. In "The Language of Flowers" we read: "The

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White Rose has ever been considered as sacred to Silence." "*Sub rosa*," said the Roman, and the pledge was deemed sacred. This attribute of the White Rose was, we have read, gained by the fact that a Rose was carved in the centre of the refectory or dining-room of the ancients, and that as all things spoken in the freedom of social intercourse were esteemed sacred, so "under the Rose" became a proverbial saying for secrecy. In the "Bible Herbal," an old work published at the close of the sixteenth century, while Shakspere was still living, we find this "Emblem" with the motto:—

"He who doth secrets reveal,
Beneath my roof shall never live."

Roses are ever esteemed emblems of love, and queens of the floral world. The Greeks dedicated them to the rosy-fingered goddess Aurora. The Romans were passionately fond of them. Cicero reproached Verres with the extravagant luxury of making the tour of Sicily in a bower of Roses, himself decked and garlanded with these flowers. In 1526 the Rose was appropriately placed over confessionals, to indicate that here, also, the strictest privacy should be observed. "Poetry is lavish of Roses: it heaps them into beds, weaves them into crowns, twines them into arbours, forges them into chains, adorns with them the goblet used in the festivals of Bacchus, plants them in the bosom of beauty. It not only delights to bring in the Rose itself upon every occasion, but seizes each particular beauty it possesses as an object of comparison with the loveliest works of nature." Hence we get such proverbs and sayings as these—"As soft as a Rose leaf"; "As sweet as a Rose"; "Rosy-clouds"; "Roseate hue"; "He looks through Rose-coloured glasses"; "Rosy-lips"; "Rosy-blushes"; "Rosy-dawns"; and so on. Thus writes one of our ablest authors at the beginning of the present century, fully

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endorsing what we had already penned before we read these remarks. How expressive is the simple saying that "Roses have thorns," and whose experience does not confirm the truth of the words? In looking through Bohn's valuable "Polyglot of Foreign Proverbs," one cannot fail to be struck with the fact that everywhere the Rose comes in for the lion's share of attention. The proverb last quoted appears in Italian thus: "Ogni Rosa ha la sua spina," or "Anco tra le spine nascono le Rose." The German and Dutch proverbs are also expressive. Roses come in again in another old saw, which has reference to a superstition referred to above. "When Roses and Violets flourish in autumn, it is an evil sign of plague or pestilence during the coming year," said our wise ancestors. This saying no doubt had its origin in the simple fact that a mild and damp winter, which produces grass and flowers, is less healthy than a colder season. This, too, accounts for the kindred phrase—

"A green yule makes a fat kirkyard;"

and both of these sayings are still quoted by country people, who think that spring flowers blossoming in autumn portend death.[4] In Surrey they say "It is always cold when the Blackthorn comes into flower," and in Kent they speak of a "Blackthorn winter."

Sometimes we find reference to the value of a thing in flower proverbs. Who has not plucked the sweet spikes of Lavender and laid them with the linen in the wardrobe? From this custom arises the saying, which used to be common in Sussex in my boyhood, when any one wished to pass a joke on another for his great carefulness of a thing—

"Do it up in Lavender!"

For a thing which was done up with Lavender would be regarded as choice and precious.[5] In Devonshire the Saffron is used as

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a figure for anything costly. Mr. Ellworthy tells us that a farmer living near Exeter said to him a year or two ago in reference to a certain farm—"'Tis a very purty little place; he'd let so dear as Saffron." The Saffron used to be regarded as a valuable remedy for consumption, and was believed to be able to restore persons so afflicted, and bring them back from death's door, as Gerarde says; in consequence of which it was regarded as of very great worth. More than one proverb attaches itself to the Cresses. Perhaps some of my readers have, like myself, heard the proverb—

SAFFRON.

"He id'n wuth a curse" (or, locally, "a cuss"),

and have been shocked at its vulgarity. But it often happens that these apparently vulgar sayings had their origin in something that was noble and expressive, but that through corruption in language the meaning has been obscured and applied in quite a different way from that which was originally intended. It was so with the proverb in question, for the word "curse" is really nothing more nor less than "Kers" or "Cress," it being a common thing in many places to transpose the letters when

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they come together like this. People say "gars" for "grass," "urn" for "run"; and the other day I heard a man speak about the "strawmy weather," when he wished to say it was very "stormy." In Chaucer, Cress is called Kers, and he employs the word to denote anything worthless :—

"Of paramours ne raught he not a kers."

We cannot therefore doubt that the common saying about not caring a curse for a thing, or it isn't worth a curse, originated in this way. The name which was long ago given to the Cresses was Nasturtium, which people now generally abbreviate into Stertion. This word means "the nose-twitcher," and was given to the various kinds of Cress on account of their sharp, biting qualities. Pliny says that certain kinds would put the nose into convulsions. The refreshing nature of these plants as food was recognized long ago, as we may learn from the fact that the Greeks had a proverb which taught men to—

"Eat Cress to learn more wit."

A gentleman who recently came from a part of the country where Gorse or Furze does not grow remarked with surprise the fact that the Devonshire hills were covered with the golden blossoms. He was not aware that the shrub blossomed at any other season than in spring. Evidently he had not learned the old proverb, still in use in Northamptonshire, which says—

"When Gorse is out of bloom kissing is out of season";

for had he done so he might have inferred that the flowers may be found at Christmas as well as at Ladyday or Midsummer.

In some parts of England Camomiles grow wild, but the old-fashioned gardens were imperfect without a bed of these flowers, which were employed during the winter for making into tea for

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various complaints. The plant spreads rapidly, whence we have the comparison—

"Like a Camomile bed,
The more it is trodden,
The more it will spread."

Falstaff in *Henry IV.* says, "Though the Camomile the more it is trodden on the faster it grows, yet youth the more it is wasted the sooner it wears." Here we must compare the old saying respecting another equally popular flower—

"Where Rosemary flourishes the lady rules."

In earlier times the people grew this plant largely in their cottage gardens, and it came to be regarded as a proof of the strong influence of the matron who held sway within. Perhaps this idea was not popular—anyhow some people say that it was on its account that the Rosemary began to lose its ground as an ornament for the parterre.

I was recently visiting the little town of Moretonhampstead, situated, as its name indicates, on the borders of Dartmoor. Respecting this place, it is said that a few years ago there existed the following custom among the families of yeomen and farmers, and probably among the peasantry as well, as I have found in other places in the neighbourhood. The second Sunday after her marriage, the bride would visit her mother, and go to church with the members of her own family. The history of this custom is interesting, as it leads us back to very ancient times and Eastern customs, but we are here only concerned with the fact itself. This Sunday was consequently known as Mothering Sunday. Now in many places in England the Sunday in mid-Lent went by this name, and was observed as a great holiday. Young people in service used to be allowed to go home to see their friends on that day, and it was customary

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for those who could do so to present their mothers with a cake, called the Simnel, or Mothering-cake. At this season of the year the fresh Violets would be in flower, and as the young people returned to their homes, nothing was more appropriate than that they should gather a posy of the fragrant blossoms to carry with them to their friends. This custom has given rise to the curious saying—

"Go a-mothering, and find Violets in the lane."

There are many proverbs which have an agricultural bearing; to these we must briefly call attention. Good old Thomas Fuller has among his works a paragraph on "God speed the Plough," in which he tells us in his quaint way: "I saw in seed time a husbandman at plough in a very rainy day. Asking him the reason why he should not rather leave off than labour in such foul weather, his answer was returned me in their country rhythm:—

"'Sow Beans in the mud,
And they'll come up like a wood.'

This could not but remind me of David's expression, 'They that sow in tears, shall reap in joy. He that goeth forth and weepeth, bearing precious seed, shall doubtless come again with rejoicing, bringing his sheaves with him' (Psalm cxxvi. 5, 6)." I also am reminded of the Chinese custom of sowing rice in the mud, that it may come up like a wood, and perhaps allusion is made to the same custom in the passage which teaches us to "Cast our bread upon the waters, and we shall find it after many days." One, writing about the middle of the last century, says that sowing Beans "is usually done at Candlemas [or February 2nd], according to the rhyming proverb—

"'At Candlemas Day
It's time to sow Beans in the clay.'"

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A number of other proverbs rightly belong here. "Sow Beans in Candlemas waddle" is but another version of that last quoted. Another says "Sow Wheat in dirt, and Rye in dust." The Spanish proverb advises us to "Sow Corn in clay, and plant Vines in sand."[6]

It was recently remarked that a curious superstition still found currency among many gardeners in the neighbourhood of Warrington. One old man stated that the 7th of May was for some reason or other specially adapted for the planting of French Beans. He was himself a firm believer in the tradition, and further stated that the same opinion was entertained by many others, who regarded that day as one of unusually good omen. Such curious remnants of bygone days strongly remind us of the very same superstitions held by the people of China and many other countries.

We meet with many proverbs connecting plants with the weather. The Kentish saying—

"Oak, smoke; Ash, squash,"

is explained more fully in the following lines:—

"If the Oak is out before the Ash,
'Twill be a summer of wet and splash;
But if the Ash is before the Oak,
'Twill be a summer of fire and smoke."

There is another rhyming proverb which refers to the Ash—

"Burn Ash-wood green,
'Tis fire for a queen;
Burn Ash-wood sear,
'Twill make a man swear."

This arises from the fact, as the country folk a hundred years ago asserted, that "the lop of Ash, when green, burns the best of any" kind of wood.[7] Here is another rhyme—

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"When Elm leaves are as big as a shilling,
Plant Kidney Beans, if to plant 'em you're willing.
When Elm leaves are as big as a penny,
You must plant Kidney Beans, if you mean to have any.
When the Elmen leaf is as big as a mouse's ear,
Then to sow Barley never fear;
When the Elmen leaf is as big as an ox's eye,
Then say, 'Hie! boys! Hie!'"

Aubrey gives us the following "proverb for Apples, Peares, Hawthorns, Quicksetts, Oakes":—

"Sett them at All-hallow-tyde, and command them to grow:
Sett them at Candlemas, and entreat them to grow."

Mr. Britten has culled some curious sayings about plants from Ellis's "Modern Husbandman," among which we find the following:—If a Beech-tree is fell'd about Midsummer the wood of it will last three times longer than that felled in winter. "Beech in summer and Oak in winter" has now become a common saying. The Beech, by its large bud, discovers to the countryman about Christmas that there will be a probability of a moist season the succeeding summer. They say that if a drop of rain or dew will hang on an Oat at Midsummer there may be a good crop. Vetches are a most hardy grain, according to the comparison of an old saying—

"A Thetch will go through
The bottom of an old shoe."

Every locality will have its peculiar proverbs. Thus in Cornwall the people do not speak of turning over a new leaf, but say, "He has begun a new rish" (rush), from which it would appear that reference is made to the old custom of stringing counters or tallies on a rush for keeping an account. In the neighbourhood of Plymouth, and perhaps elsewhere, they say when a fair damsel has given her lover the cold shoulder—

"She has given him Turnips.'

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This reminds me that in Sussex it is said of a person who looks very pale, "You must have cut a Turnip, and rubbed the blood over your cheeks." This curious saying was repeated in my hearing in reference to the wan cheeks of my wife, when we landed at St. Leonards, after having lived for some years in China, where we both lost all our blush and colour. I have spoken of Plymouth, which reminds me that when I was there recently I noticed a broom tied to the top of the mast of a vessel lying in the dock. It is customary thus to advertise a vessel which is in search of a new owner, and this fact will probably account for the Dutch proverb, "Zij steekt den bezem uit," which, while it is literally translated "She hangs the bezom out," has also the metaphorical interpretation, "She is in search of a husband." (See Brewer's "Dictionary of Phrase and Fable.")

We are all familiar with the phrase—

"Nemo me impune lacessit"—

or, "No one shall provoke me with impunity." This motto accompanies the Thistle in the Scotch Arms, and refers to the rough, prickly nature of the plant, and the tradition respecting the discovery of the Danish plot by a soldier's foot having been lacerated through treading on an unseen Thistle. I have referred to this tradition elsewhere, but may here take the opportunity of referring to Dr. Cooke's interesting work on "Freaks and Marvels of Plant Life," in which attention is drawn to this Scottish emblem and motto. He says (p. 452 *seq.*): "The Scotch emblem, the Thistle, has been the subject of much controversy, both as to its origin and the particular species which is symbolical. The tradition has been often cited which carries its origin back to the time of the Danish invasion. Sir Harry Nicholas traces the badge to James III., for, in an inventory of his jewels, Thistles are mentioned as part of his ornaments.

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"According to Pinkerton, the first authentic mention of the Thistle as the badge of Scotland is in Dunbar's poem entitled 'The Thrissell and the Rois,' written in 1503, on the occasion of the marriage of James IV. with Margaret Tudor. Hamilton of Bargowe expressly states that the plant was the 'Monarch's choice'; and Sir D. Lindsey, in 1537, mentions it as the emblem of James V." The question has been raised, What is the true Scotch Thistle? and it has even been contested by some that the true Thistle bore no spines. Certainly the motto quoted above would lead us to the opinion that the Thistle was thus armed, and herein we may see the service proverbs may sometimes render to history. The whole question has been investigated by Dr. Johnston, who was led "to seek a solution by an examination of the figures impressed on the money of the Kings of Scotland. 'Now, the first who so marked the money was James V., and on the coins of his reign (1514—1542) the head or flower only is represented. On a coin of James VI., of 1599, there are three Thistles grouped and united at the base, whence two leaves spread laterally, and the stalk of the plant is spinous. On later coins, as on one of 1602, there is only a single head, while the leaves and spines are retained, and this figure is the same given on all subsequent coins, the form of the flower itself having suffered no change from its first adoption. This evidence, says Johnston, seems to me to put *Carduus nutans* (or the Musk Thistle) out of court, and the greater number of species, and very much to invalidate the claims of the *Onopordum* (or Cotton Thistle), but greatly to strengthen our belief that the *Carduus Marianus* (the Blessed Thistle or Lady's Thistle, as it is generally called) was the chosen emblem of the national pride and character, although it must be admitted that the resemblance between the plant and the picture of the artist is somewhat postulatory. The bold motto, "Nemo me impune lacessit," was the addition of James VI., and

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Carduus Marianus is almost the only species that would naturally suggest it, or that really deserves it.'" The quotation is from Dr. Johnston's "Botany of the Eastern Borders," p. 131; and Dr. Cooke gives us (p. 455) a beautiful specimen of a Scotch coin of 1599 bearing the three flowers and the motto of which we have been speaking.[8]

There is another old proverbial saying which is supposed to have had its origin in connection with an historical event; I allude to the phrase—

"Cleave to the crown though it hang in a bush."

The tradition connected with it runs as follows, and is generally given on the authority of Miss Strickland. It is said that when Richard III. was slain on Redmore Heath or Bosworth Field, he was plundered of his armour and ornaments, among which was a small crown of gold which was worn as a crest on his helmet, and which was hidden by a soldier in a Hawthorn bush. It was afterwards found and carried back to Lord Stanley, who placed it on the head of his son-in-law, the first royal Tudor, whom he saluted as Henry VII. It is said that it was in memory of this event that the house of Tudor assumed as a device a crown in a bush of fruited Hawthorn, and hence arose the proverb already quoted.[9]

We are probably all familiar with the saying "Grasp your Nettle!" and every one knows what it means. When I was a boy, it was considered to be a fine joke to get a young school-fellow, who was not yet initiated into the mystery of things, to grasp a Stinging Nettle by telling him that "Sting-nettles don't sting this month." If the unlucky youth touched the Nettle, and drew back his hand with a sudden consciousness that *he* had been stung, the ready explanation was, "We did not say the Nettle would not sting *you*—we said it would not sting *this*

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month." If one can only summon courage enough to seize the Nettle-leaf firmly, and squeeze it hard between the fingers, it gives no pain, the spikes being crushed and broken without piercing the skin. Hence the saying we have already quoted.

How many people alarm themselves about something that

STINGING NETTLE (*Urtica dioica*).

a, plant with anthers; *b*, plant with stamens; *c*, pistils; *d*, seed; *e*, ovary.

they think is going to happen, and make themselves miserable before the time; when after all the expected trial never comes, or comes in some new form by means of which it is shorn of all its terror and sting! There used to be a somewhat vulgar saying about the Jews, to the effect that their persons naturally

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gave out a very unpleasant odour. Persons who have lived in the East are aware that it is almost impossible to meet a man who is not thus offensive, but no one would think of finding the reason of this in some resemblance between their name and a plant that grew somewhere in the country. Yet we find from the following extract that Jews and Jews' Ears (a Fungus) were supposed to have some connection in their smelling qualities. The *Judas Tree*, or *Judasbaum*, was believed to be the tree on which Judas hung himself. Another tradition, however, related that it was on the Elder; and Maundevile says, p. 112, that between Jerusalem and the valley of Jehoshaphat "is zit the *tree of Eldre*, that Judàs henge himself upon." Hence the fungus on Elder-trees, which has some sort of resemblance to the human ear, was called *auricula Judæ*, Judas-Ohr, Judas-Ear, or by contraction *Jew's Ear*. This Bacon describes ("Natural History," § 554) as "an herb that groweth upon the roots and lower parts of the bodies of trees; especially of Elders, and sometimes Ashes. It hath a strange propertie: for in warm weather it swelleth and openeth extremely. It is not green, but of a duskie brown colour. And it is used for squinancies and inflamations in the throat: whereby it seemeth to have a mollifying and lenifying vertue." It is mentioned along with other fungi in the "Lancashire Witches": "All the sallets are turn'd to Jewes-Ears, Mushrooms, and Puck-fists." Brand ("Popular Antiquities," II., 587: Ellis' Edition, III., 283) quotes the following question from a selection of philosophical problems: "Why are Jews said to stink naturally? Is it because the *Jew's-Ears* grow on *stinking Elder*, which tree that fox-headed Judas was falsely supposed to have hanged himself on; and so that natural stink has been entailed on them, and their posterities, as it were *ex traduce?*" We have quoted the foregoing from Archdeacon Hare's "Fragments of Two Essays

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on Philology," as much because of its general bearing on plant-lore, as its immediate relation to proverbial expressions connected with plants. The essay is strongly to be recommended for its interesting collection of curious and out-of-the-way matters relating to plants and flowers as well as other subjects.

I have already incidentally touched upon a few proverbs from Continental and other sources, and may perhaps here be permitted once more to refer to the same branch of study. "In Oriental countries" (says Dr. Cooke) "flowers have a deeper meaning, and a more emphatic language than with us. Imagination may run riot in Persia and India; but the love of flowers is beautifully exemplified among these people." I have already in course of preparation a work on Oriental Plant-Lore, the result of some years of careful personal investigation and study in the East, and shall not therefore trespass on the ground there occupied further than to illustrate the truth of the words I have quoted. Many Eastern proverbs are very rythmical, and lose half their beauty by being transplanted into other soil. The following from the Celestial Empire is intended to teach us that "every dog has his day," if he will only wait till his turn comes; and by giving it in a transliterated form the reader will be able to judge to some extent of its original beauty.

"T'ao hua êrh yueh k'ai,
Chü hua chiu yueh k'ai;
Ko tzu têng shih lai;"

which might be put somehow thus:—

"In the second month the Peach-tree blooms,
But not till the ninth the Chrysanthemums:
So each must wait till his own time comes."

One would think it a very easy thing to say, "May all your descendants become famous!" but in China that wish, which

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has passed into a proverb, is expressed by the four words *Lan kuei t'êng fang*, or "May the Epidendrum and the Cassia put forth extraordinary fragrance!" To show how close is their observance of nature, we may quote one more saying from the Chinese, which teaches us that—

"Ere man is aware
That spring is here,
The plants have found it out."

Danish proverbs are not without their reference to flowers and plants. One says "Flowers are the pledges of fruit," and another, "You must knock a long while against an Alder-bush before you get a swarm of bees out of it." From the same people we learn, what indeed everybody knew already, that "A bad tree does not yield good Apples," a truth already enunciated by the Great Teacher Himself when He said, "A good tree cannot bring forth evil fruit, neither can a corrupt tree bring forth good fruit" (Matt. vii. 18). The Germans tell us "As the tree, so the fruit;" while the Danes reiterate the truth when they say again, "As the virtue in the tree, such is the fruit." The Italians inform us that "A tree often transplanted is never loaded with fruit;" the Spanish that "A tree often transplanted neither grows nor thrives," a saying which the Germans repeat in like manner, "Plants oft removed never thrive." We do not believe in too much moralizing, and therefore leave the reader to guess for himself the lessons which proverbs like these are intended to teach. In my younger days I happened to reside in a quiet little Sussex village, where also dwelt a young lady, who had rather high notions of her own position and the kind of lover she ought to secure. One after another came in her way, though it is very questionable whether they ever solicited her hand; but of this one and that she remarked, "They are not good enough for me." It was but natural that the simple folk who lived around should call up one of their

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old proverbs and remark, "She'll go round and round the Apple trees till she finds a Crab." I was forcibly reminded of this when I read the saying which passes current in France, "Qui choisit, prend le pire"; *i.e.*, "He who chooses takes the worst," or as we say more colloquially, "Pick and choose, and take the worst." There is another French proverb, "Moitié figue, moitié raisin," which it would sorely puzzle any one who had been "reared up in Devonshare" to understand. For in that wonderful county Raisins are called Figs, and a Plum-pudding is Fig (or figgy) pudding. It will naturally be asked what name they give to Figs proper; and the reply is that they are here at no loss for words to set forth the difference between Raisin-figs and Common-figs so to speak; for the latter are variously called Dough-figs, Turkey-figs, and Broad-figs.

There is one other set of proverbs relating to plants to which I must briefly refer, seeing that they are universal property. "Ill weeds grow apace," say the English, French, Italians, and Dutch. The Spaniards and Portuguese add, "Ill weeds are not hurt by frost;" to which the Dane retorts, "Ill weeds grow the fastest and last the longest"; and the Spaniard sums up with the too true remark:—

"In the garden more grows
Than the gardener sows."

These sayings need no comment. Universal experience has taught us all that it is much easier to find seeds of evil springing up, than plants which will bring a goodly crop; and try what we will, human efforts alone will never eradicate those seeds of evil from the heart. Many proverbs have been originated by observing the conduct of the gardener and the farmer. What a number there are which attach themselves to the well-known habit of these industrious men, of casting their seed broadcast over the garden

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plot or field. "*Sow* not money on the sea, lest it sink," says one; "He that *soweth* to the flesh, shall of the flesh reap corruption," says the Apostle. "*Sow* good works, and thou shalt reap gladness."

Just as we in England say, "You don't catch old birds with chaff," so in South America they say, "He is too old a monkey to be caught with a Cabomba." The Cabomba is a very curious and interesting plant (*Lecythis*) commonly known as "Monkey Pot," which name is said to have arisen in the following manner:— When the cup of the Lecythis falls, its lid drops off, the seeds roll out, and it then becomes a hard pot with a narrow mouth. These pots are used for catching monkeys, by being filled with sugar and placed near the haunts of these creatures. Like the boy who put his hand in the jar for the nuts, these selfish animals not only eat all they can, but endeavour, when disturbed, to run away with their paws filled with the sugar. In so doing the jar goes with them, for the paw cannot be withdrawn while it clutches its prize; and so they fall into the snare laid for them, and are easily caught. But it is only the young and inexperienced monkeys that are caught in this manner, as the proverb just quoted testifies. There is an old saw to which I have made reference in another chapter, and which is found in other languages than our own, telling us that "Good wine needs no bush." This proverb originated in the custom (still observed abroad) of placing a branch of a tree or a bush outside the house in which liquors might be obtained; and in Chaucer we find reference to the garland used in decorating the ale-stake.

Some interesting proverbs relating to Ferns are given with notes of explanation in Bohn's "Handbook," to which we can here only direct general attention. I have had to omit many which I had hoped to insert; but the chapter is already long enough, and we must therefore close it with the remark that

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there is scarcely a thing which may not be in some way or other illustrated by means of proverbial lore such as we have been studying. "It is said in the Bible that Gideon 'took thorns of the wilderness and briers, and with these he taught the men of Succoth.' The beautiful metaphor of the Brahmins, which Sir William Jones has made so familiar, and by which the Sandal-tree perfuming the axe which lays it low, is made to teach the love of enemies, and many other ethnical scriptures, show how deeply the poetical and moral sentiment of primitive races became associated with trees and flowers" (*Conway*). If we would keep our gardens free from weeds, and our hearts free from evil plants, or "roots of bitterness," let us bear in mind what a Northamptonshire peasant recently told me in the following homely but expressive rhyme, which still passes current as a proverb:—

"One year's seed,
Seven years' weed."

Or, as they give it in Oxfordshire: "One year's seeding makes seven years' weeding."

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SHEPHERD'S PURSE (*Capsella Bursa-pastoris*).
a, plant; *b*, seed-vessel magnified; *c*, same in section.

CHAPTER VIII.

FLOWERS AND THE SEASONS.

IF our present chapter should be little more than a list of names, the study of this branch of flower-lore will not be without value or interest. It will help us to form some idea, perhaps, of the vast variety of flowers which now grace our gardens and hedgerows; will teach us how thoughtful the Creator has been in spreading over all the various seasons of the year, from morning till night, and from New Year to

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Christmas, a plentiful array of blossoms and berries for cheering the eye and delighting the other senses of man; will reveal to us some of the marvels of plant-life; while, lastly, we may learn something more of the history of words, of the calendar, and other subjects which are worthy our attention.

We will begin with the lower divisions of time and gradually ascend the scale; and as we do so our first business will be to notice that some flowers bear the name of a particular hour or period of the day. Thus we find a plant growing in Mexico and elsewhere, which has acquired the name of Four-o'clock. Its more general name is that of Marvel of Peru (*Mirabilis*), and it is so beautiful and fragrant a plant, that it well deserves the latter title. But its more colloquial name is not less appropriate, seeing that it has been given on account of the regularity with which, in some cases, the flower opens at that hour. I shall have to speak of another name for this plant by-and-by. Then we have a Lady Eleven-o'clock (*Ornithogalum*), or Eleven-o'clock Lady, called in French also *Dame* or *Belle d'onze heures*, from its waking up and opening its eyes so late in the day. For fifteen days it opens regularly at eleven o'clock. This flower is also called the Star of Bethlehem, by which name perhaps many will more easily recognize it.[1] There is a flower called the Changeable Rose (*Hibiscus mutabilis*), on account of the fact that though the flower, when first it opens, is white, it soon changes to rose-colour, and then to purple. In the West Indies all these changes take place in one day, but when the plant is brought to these climes a week is required for the process. This flower is a native of the East Indies, from which parts the French carried it to their settlements in the West Indies. The name which has been given this ever-changing flower by the French is *Fleur d'une heure*. It comes into blossom in November. Another species of Hibiscus is the Venice Mallow, which is a native of Italy and Austria, bears a

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purple and yellow flower, and has long been known in our English gardens as Mallow of an Hour, or Good-Night at Noon. Gerarde remarks that "it should rather be Good-Night at Nine; for this beautiful flower opens at eight in the morning, and, having received the beams of the sun, closes again at nine. Ovid" (he continues), "in speaking of the Adonis flower, is thought to describe the Anemone, or Wind-flower, which we rather deem to be this quick-fading Mallow; for it is evident that Adonis flower, and all under the title of Wind-flower, last more than one day; but this is so frail that *it scarcely lasts an hour.* Bion of Smyrna, an ancient poet, says in his epitaph on Adonis, that the Wind-flower sprung from Venus's tears while she was weeping for Adonis; but, doubtless, the plant was mistaken by the poet, considering the fragility of the flower, and the matter whereof it sprung, that is a woman's tears, which last not long; as this flower, *flos horæ*, or Flower of an Hour." Surely, Master Gerarde, you treat woman's tears too lightly!

MALLOW (*Malva Sylvestris*).

a, spray of blossom and fruit; *b*, flower reversed; *c*, fruit; *d*, section of fruit.

We must not here forget the Goat's Beard (*Tragopogon*) which is called Go to bed at Noon. The quaint writer whose

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remarks we have just quoted in a modernized form may now add his testimony in his own style. "It shutteth it selfe at twelve of the clocke, and sheweth not his face open untill the next dayes sunne do make it floure anew, whereupon it was called *Go to bed at Noon.*" The same flower was also called Noon-flower or Noontide on account of the same peculiarity. If the morning has been so highly favoured as that it should not be regarded as any peculiarity for a flower to be in blossom then, it is not so with the evening; for while I have as yet never heard of a flower, so far as I remember, called the Morning Flower, there are a variety bearing the name of Evening or Night. This is not to be wondered at, for when we find a flower reversing the natural order of things and turning night into day, it is but reasonable that we should take special note of that flower, and mark it as one given to midnight revelry. Our first flower is the Evening Primrose, the latter portion of the name being derived from the pale, primrose tint of the blossoms; the former, from its beginning to wake up just as other flowers are going to sleep. Here and there a blossom may sometimes be seen expanded in the daytime, but the majority of flowers do not open till six or seven o'clock in the evening, and then they are slightly fragrant, a beautiful characteristic of many night-blooming flowers. It would seem that, as they open during a period when beauty of appearance would be disregarded, on account of the darkness, they make up for the disadvantage by the diffusion of the choicest odours.

> "You Evening Primroses, when day has fled,
> Open your pallid flowers, by dews and moonlight fed."

This flower is also known as Evening Star.

Another of these most fragrant flowers is the Night-blooming Cereus (*C. grandiflorus*), whose blossoms begin to expand about seven or eight o'clock in the evening, and are fully-blown about

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midnight. Before the cock crows, that is by three or four o'clock in the morning, they are quite decayed. But during its short continuance, there is scarcely any flower known which possesses greater attractions. The calyx, when open, measures nearly a foot in diameter, so that this magnificent flower far exceeds in size our largest Sunflowers; being, when fully expanded, about three feet in circumference! The outer sepals, and especially their external faces, are of a dark-brown colour; the inner, of a splendid yellow, gradually shaded into the petals, which are of a pure and brilliant white; and the centre of the flower is filled by the numerous recurved stamens that surround the style. It will be easily understood, from this brief description, that when half-a-dozen or a dozen of these flowers are open at the same time, as is frequently the case, the effect is magnificent. They look like so many moons, each vieing with the other to see which shall make the greatest show, while they lavishly disperse their fragrance on the soft evening air. Thus—

> "Darkness shows us worlds of light
> We never see by day."

The *Victoria regia* is also a nocturnal flower, although its name does not indicate the fact. The Marvel of Peru, however, of which we have already spoken, whilst it sometimes bears the name of Four o'clock, is also called Lady of the Night, since it sometimes begins to open as late as the Evening Primrose. In fact, it is quite possible that some confusion has crept in here, on account of there being two or three species of one plant; the true Four o'clock having been mistaken for the Lady of the Night (*Mirabilis dichotoma*). This flower has received another name from the learned botanists who have paid attention to its peculiar properties, and it is frequently known as *Nyctago* or the Night-blower. One of the Jessamines, too, is called *Nyctanthes*, from its

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expanding only towards night (*nyct-* or *νύξ* being the Greek word for night). The German name for the same flower is Nacht-blume; *i.e.*, Night-blossom. There is also the Night-rocket, another very fragrant flower, and frequently known as Dame's Violet. The botanical name is Hesperis, which, also, is a Greek word (ἕσπερος) corresponding with our word Vesper or Evening. These are the flowers—

"That keep
Their odour to themselves all day;
But when the sunlight dies away,
Let the delicious secret out
To every breeze that roams about."

This plant is better known, perhaps, as the Night-odorous Stock, or Night-smelling Rocket. It was for many ages a favourite with the ladies of Germany, whence it obtained its name of Dame's Violet. In that country also it bears a name connecting it with the season of darkness—*Nacht Viole* or Night Violet. The Germans also call the Tuberose, which again is famous for the fragrance of its flowers, more particularly in the evening, *Nacht-liebste.* This is one of the flowers remarkable for its luminosity, or the peculiarity of emitting sparks of light. The people of Malay have a similar name for the Tuberose among themselves, calling it the Mistress of the Night. Thus Moore, in speaking of the habits of the plant in its native country, says:—

"The Tuberose, with her silvery light,
That in the gardens of Malay
Is called the Mistress of the Night,
So like a bride, scented and bright,
She comes out when the sun's away."

There is a flower which one frequently meets with abroad, belonging to the same family as our common Convolvulus, which bears the name of *Fior de Notte* or the Flower of Night (*Ipomœa*).

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The Ipomœa, as we see it in China, India, Malaya, and other Eastern countries, is a very choice flower, the Red Indian Jasmine, as the French call one kind, being especially noticeable for its colour and form. This is called Kâma-latâ, or Love's Creeper, its elegant blossoms being, as Sir W. Jones expresses it—

> "Celestial rosy-red,
> Love's proper hue."

If we turn to botanical names of plants we shall find that two of our commonest flowers at least bear the impress of evening upon them. I have already referred to the word Vesper; and from this we get Vespertina as a designation of certain flowers whose evening proclivities are somewhat remarkable. Take the common White Evening Lychnis (*Lychnis vespertina*), which grows in hedgerows, banks, and fields during the summer. It is the consort of the Red Campion, or, as we commonly call it in various parts, Bachelor's Button, Robin Flower, or Robin Hood. But this sweet flower attracts little attention compared with her gayer brother, although the fragrance of the White Lychnis is something delightful after about five o'clock in the evening. This is why it has merited the name of Vespertina, the vesper or evening flower. A relative of this is the night-flowering Catchfly (*Silene noctiflora*), which opens its petals as a rule between five and six o'clock.

Observations made by various botanists on the opening and closing of flowers have led to the opinion that there is no hour of the day when the flowers of some plant or other do not begin to open, and in the majority of instances they close at sunset. With the exception of a few hours near midnight, there is also no time at which blossoms do not close up their bright eyes and go to rest. I shall perhaps be able to refer to this subject more at length in another chapter. Nothing can be more beautiful

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amongst our native wild flowers (as a recent writer has already remarked), than a field in which the night-blooming Catchfly grows abundantly. During the day no trace of the plant can be seen, but at seven o'clock in the evening a remarkable change has taken place. As though called up at the stroke of a fairy wand, the little blossoms, sparkling like gems, are scattered thickly over the ground, and the sight is not easily forgotten by the lover of flowers.[2] There is a well-known plant, or rather there are several, known as Night-shade; but as the name does not refer to any peculiar nightly properties, it is sufficient to mention it here for the sake of completeness in our list.

Having now pretty well exhausted the *common* names of night-flowering, night-scented, and night-named plants, so far as they relate to English botany, let us turn to the flowers which bear the stamp of day upon them. Every one will say, "I know what flower will be first mentioned here—the Daisy." True! It must stand first, for, so far as English names are concerned, it is without a rival. In fact, we could not well find room for another eye-of-day, now that this little flower has so long and ably filled the place. How long the flower has been known as the day's-eye among us I am scarcely prepared to say. Of this flower one writer says: "I begin with its name. Of this there can be little doubt; it is the 'Day's-eye,' the bright little eye that opens only by day, and goes to sleep at night. This, whether the true derivation or not, is no modern fancy. It is, at least, as old as Chaucer, and probably much older. Here are Chaucer's well-known words:—

> "'Men by reason well it calle may
> The Daïsie, or else the Eye of Day,
> The Empresse and the flowre of flowres all.

"And Ben Jonson boldly spoke of them as 'bright Daye's-eyes.'" It must be borne in mind that the name has since been borrowed

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for other flowers, so that we now have the Horse-Daisy, Great-daisy, Moon-daisy, or Ox-eye daisy, as names for a large kind of wild Chrysanthemum, the Michaelmas-daisy, the Sea-daisy, or Thrift, and the Blue-daisy (*Globularia*) of the south of Europe. In Somersetshire we meet with a Winter-daisy, and in other local dialects the name is frequently employed. Thus we find in Mr. Britten's work on "Plant Names" more than twenty such names, many of which, however, refer to one and the same plant.

Amongst botanists there are a few other flowers which are known as day-flowers, as, for example, the Red Campion, which is called in botanical language *Diurna*, to distinguish it from *Vespertina;* it is the Day-Campion as distinct from the Night-Campion. Then, if we turn to names formed from Greek words, we find a class known as Day-beauties (from the Greek words *Hêmera* and *Kallos*), the name having been given, perhaps, because the Tuberose was rather the Night-beauty ; and, belonging to the same family, had need to be somehow distinguished. Besides, the flower seldom lasts a second day ; and hence the French name it *Belle d'un jour.*

We have at least one flower which bears the name of Afternoon. Speaking of the Iris, one writer says : "One of the most curious species of this genus of plants that we have seen is the *Iris dichotoma*, Afternoon Iris, or Scissor-plant. It has the slenderest stem, and the smallest flower, of all the Irises, and the corolla *never expands until after midday*, hence the trivial (or second) name. It is a native of Dauria, and is called *Cheitschi* (scissors) in the Mogul language, from the form of the fork produced by the two branches which support the flowers. It is not even 'the flower of a day,' for it never fails to collapse before night by a twofold inflexion, rolling inwards at the limb or upper portion, and twisting spirally together at the ungues or lower."

When we proceed to longer divisions of time, we meet with

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plants indicative of the number of weeks required for bringing them into blossom, as the Ten-week Stock; while the division of time by moons brings us to the Monthly Rose. Some flowers bear the name of the month in which they first appear. We have, for example, the Fair Maid of February, as a name for the Snowdrop. The French also call one kind *Violette de Fevrier*, or February Violet. The former name is said to have been given to this first of spring flowers, "from the white blossoms opening about the second of that month, when maidens dressed in white walked in procession at the feast of the Purification," but although a common book-name, it seems neither to be very old nor very generally in use as a familiar designation of the flower. We have more than one local name for March flowers. In Northamptonshire there is a March Daisy, by which name the early flowers of the common daisy may perhaps be known. There is also a March Violet, so called again from the time of flowering. In France and Italy this flower (*Viola odorata*), which we generally call the Sweet Violet, is known as *Violette de Mars* and *Viola Marzia* respectively—names which exactly correspond with our name of March Violet. Some other local names are merely corruptions of other words, as, for instance, March Beetle or March Pestill. The Anglo-Saxon name for March was *Hlýd-mónáð*, which in the west of England was corrupted into Lide, in which form it still lives on in some old proverbs; as well as in the name Lide Lily, by which the Daffodil or Lent Lily is intended. By April, flowers are becoming so common that no one is regarded as particularly calling for appropriation to that month.

> "April brings the Primrose sweet,
> Scatters Daisies at our feet."

But flowers are equally plentiful in May. Why then should any, not to say so many, bear the name of that month? The

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answer is simple. May was the flower month, Flora's month, and the Madonna's or Virgin's month. In this month special honour was paid to these various goddesses by superstitious people, and hence the need for having flowers suitable for the occasion. Among the many flowers called May, May-blossom, May-flower, we find first and foremost the Hawthorn, which is in some places also called May-bush, May-bloom, and May-tree. In Devon the beautiful clusters of Lilac blossom are called May; so are the flowers of the Laurustinus. Then we find the Snow-ball-tree or Guelder Rose called May Rose, or May-tosty; a name I heard applied to the flower last year in Somersetshire. The Lily-of-the-Valley is called May Lily or May blossoms; while the Cowslip, Marsh Marigold, Stitchwort, and Lady's Smock are some of the other flowers dedicated to the May Queen.

This is, perhaps, the most proper place for giving some little attention to those customs which have so largely linked our sweetest and choicest flowers with this "merry month of May."[3] The subject is so extensive that I almost fear to take it in hand, but my object shall be to give as many of the real facts as possible in the smallest compass, taking note only of such customs as bear a distinct and close relation to flower and plant lore. The Romans as early as the time of Romulus, we are told, had already instituted a festival in honour of Flora, whose name explains itself. This festival was called Floralia, and was commenced on the 28th of April, continuing to the 1st of May. It was held as a proof of pleasure and joy at the reappearance of spring blossoms and flowers, the harbingers of fruit. "When the flowers appeared in the fields, and the time of the singing of the birds was come: when the Fig-tree put forth her figs, and the Vine with tender grapes gave out their smell" (Canticles ii. 11-13), then Flora, the goddess of flowers and spring, was honoured by the people, who—

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'Let one great day,
To celebrate sports, and floral play,
Be set aside."

The worship of this goddess, or her compeer, amongst heathen nations, may be traced back to very early times. She was an object of religious veneration among the Phocians and Sabines long before the establishment of Rome, and the early Greeks worshipped her under the name of Chloris. The resemblance between the names Flora and Chloris, which had a very similar meaning, led the later Romans to identify the two divinities. To this people we probably owe the introduction of the festival into England. Formerly Flora took her departure from our midst as soon as Ceres, the Goddess of Agriculture and Pomona, the Goddess of Fruit, made their appearance, as if the country were not sufficiently spacious to contain the three goddesses at the same time; but since we have naturalized the plants of China and Florida to our climate, we are permitted to see these three deities walking hand in hand.

One of the most remarkable instances of the survival of the worship of Flora in our own country is supplied by what is known as the Helston Furry Dance. Much attention has of late years been given to this curious observance by antiquaries and others, and the following brief account may be supplemented by reference to the works quoted in the notes. The Furry Day is not the 1st, but the 8th of May, and the dance is by some called the Faddy Dance. Some think that the name of Furry Dance is derived from the Cornish word *fuer*, which means a fair or merry-making. It is more probable that Furry is a corruption of Flora, which may have become *flurry*, and then changed to *furry* under the influence of the Cornish word. At any rate, if we contrast the tradition that the custom commemorates the preservation of the town from destruction, when a fiery dragon passed over it, with the fact that

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the name of the day and dance, as well as the manner of observing them, bear evident proofs of connection with Flora, I think we shall decide in favour of the latter. "This Helston Flora bears evident traces of Roman parentage. The streets and houses are profusely decorated with flowers; the ladies themselves are floral studies; and the lords of creation vie with each other in the size of their bouquet, which is worn in the button-hole, and is occasionally so large that one is forcibly reminded of the coachmen driving in pompous state to Her Majesty's drawing-room; but the Helstonian gentlemen are not content with only a nosegay; even their hats are bedizened with wreaths and sprigs." In 1881, as Furry Day fell on a Sunday, the dance was kept on the following day. In the morning the various inhabitants interested in the day's proceedings went out and procured boughs with which to deck the houses. This custom is of very ancient date and widespread observance. Aubrey, who wrote two hundred years ago, tells us that in his day it was still customary in Woodstock, and other English towns, including London, for the people to go out on May-day to bring home boughs, "which they sett before their dores." Flowers are cultivated diligently for the Helston *fête*, the maidens being specially adorned with Lilies-of-the-Valley, while every youth aspires to the possession of a Tulip, which he places in his hat. The market-house is the place of assembly, young men bringing bouquets of fresh flowers for their partners, and each one is as joyous as the importance of the day can make him. When the band strikes up the Flora, or Furry tune,—a lively melody, and not without some charm,—the dance begins. Last year the dancing through the streets was confined to the gentry; but on former occasions, during living memory, there were four or five different classes of dancers, composed of the gentry, the tradesmen, the servant class, and others. Down the street, through the public buildings, and past all the principal shops

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and dwelling-houses, the dancers wend their way, the master and mistress often standing at their doors, surrounded by the younger folk, to wish the merry-makers joy, or receive them into their houses, through the front and out at the back into the street again. In this way the day used to be spent, and if some of the customs are dying out, still the day is largely observed with the accustomed heartiness and joviality of former times. In Cornwall not long ago other customs of interest were observed early in May. On the eve preceding May-day a number of young people assembled at an inn and waited till the clock struck twelve. They then perambulated the town, formed a company, and went off into the country to some appointed place, where a dance was led off, and the party went in search of May. Between five and six in the morning they returned home bringing the May with them, and decked the houses and porches with green boughs of Elm, Sycamore, and Hawthorn. This day is called "Dipping-day," as the juveniles endeavour to throw water on any person they meet who has not the protection of a piece of May in his hat or button-hole. In some parts of the country May is the regular word for a sprig of Elm, not Hawthorn, gathered early in the morning of the first of the month.

It is generally acknowledged that few of our present English customs have a higher claim to heathen antiquity than the erection of the May-pole, garlanded with flowers, as a signal-post of mirth and rejoicing for the day. In former times this pole was fixed up in some given place, and there remained; but in our day it is usually carried in procession, or takes the form of a pyramid covered with green leaves and flowers, such as the chimney-sweeps still wear on May-day as they go round the streets dancing, under the title of Jack-in-the-Green, or Jack-in-the-Bush. In Germany, again, "in the blithe springtime, when the plant-world has awakened from its winter sleep, the May-tree, the head of the

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family to which our May-pole belongs, is sought for in the forest, as it is also all over northern Europe, is carted away in triumph and, decked with ribbons and other bravery, is solemnly planted on the village green, or beside the peasant's house." This is what one writer says on the subject, and I add the paragraph with the more pleasure, because it shows signs of original research, and deep interest, in our fast-fading customs. "The first of May was of old a favourite holiday; and young people went into the woods and fields early in the morning, and brought home branches of green, and flowers, to hang over the doors of their houses,—singing as they went an old song, which, mangled and garbled, has come down to us through the memories of many youthful generations, and which we still sometimes hear, when the village children bring round their flowery poles on Whitsun Monday, to which day the remnant of the old May festival has been prorogued in our own village: one of the verses, as far as we could rescue it from an accompaniment of meaningless words, runs thus:—

"'We bring you a branch of May,
And though 'tis past and gone,
We brought it in the morning
Before the rising sun.

"'We bring you a branch of May,
And at your door it stands;
It is but a sprout,
But it's well budded out,
And made by our good Lord's hands."

"Doubtless this is a surviving remnant of a song of the olden times, sung by youths and maidens in the merry greenwood, and through the narrow streets of the old city in the days when Plantagenets and Tudors reigned in England. We read that on one occasion, Henry VIII. and his queen, Catherine of Arragon, joined in the

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May-day festivals in the earliest and happiest days of that king's eventful reign."

It is said that good old Latimer, going one May-day to preach in a certain town, found all the church doors locked; and he was unable to secure an audience, as all the people had gone "a-maying." For—

> "Upon the first of May,
> With garlands fresh and gay,
> With mirth and music sweet,
> For such a season meet,
> They passe their time away."

We are told that it was an old custom in Suffolk in most of the farmhouses, that any servant who could bring in a branch of Hawthorn in full blossom on the 1st of May, was entitled to a dish of cream for breakfast. At Hitchin, in Hertfordshire, the people used to express their feelings towards their neighbours by decorating their doors before morning; those who were popular finding their doors decked with branches of trees, those who were not liked having the fact indicated by the presence of Nettles or other obnoxious weeds.

Brand gives us a most interesting and exhaustive account of the May Pole, the Queen of the May, and other similar matters; but it would be impossible for us to deal with such an extensive subject here; it must be sufficient that we have referred to the existence of many curious May customs, and pointed out where details respecting them may be found. In Sussex a few years since, and I believe the observance is still general, girls regularly went round with May garlands on the 1st of May. But they differ from those described by an early writer in the following words: "On the 1st of May, and the five or six days following, all the pretty young country girls that serve the town with milk, dress themselves up very neatly, and borrow abundance of silver plate,

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whereof they make a pyramid, which they adorn with ribbons and flowers, and carry upon their heads instead of their common milk-pails. In this equipage, accompanied by some of their fellow milk-maids, and a bagpipe or fiddle, they go from door to door, dancing before the houses of their customers, in the midst of boys and girls, that follow them in troops, and everybody gives them something." I have known the mother, however, even in my time, put her silver jug, or whatever other piece of plate she might possess, into the May garland, so as to be exposed to view; and into it the money received by the children was proudly placed. The old May-day songs have now nearly all died out; but most of them have, I believe, been collected in various periodicals and antiquarian works. In Devonshire, dolls are carried about in baskets of flowers; and in other parts of England we find other local customs too numerous even to mention.

Since May has thus come in for the lion's share of attention and of flowers, it is not surprising if some of the months which follow feel the reaction. I know of no June flower, and even our July flower has obtained its name by craft rather than honesty, for it has no real relation to the month of July. If this were otherwise, we should have to admit that July sometimes comes in winter. If we get winter sometimes in our changeful climate in May, I scarcely think it can ever be said fairly to extend to July, and even if such were the case, it would not be true that July comes in winter. Yet hear what a writer says in an old work (1637) called "The Country House-wife's Garden." He calls Wall-flowers "July-flowers of the wall or Wall-July-flowers, or *Winter-July-flowers*, because growing in the walles, even in Winter . . . they will seeme dead in Summer, and yet revive in Winter." The name of July-flower seems to have been used by another old writer under the mistaken notion that it explained

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the name Gillyflower. Drayton writes about—

"The curious choice clove July-flower."

This error has been frequently repeated in later works; and when Coles wrote of the Clove Gillyflower, he suited the error to the name, and said, "The chief time of their flourishing is in July, and therefore some will have them to be called *July Flowers*." Markham, again, who wrote of Winter-July-flowers, says he calls Gilliflowers by the common name, because they flower in July, and adds, "the best sort of them are called *Queene July-flowers*." Lord Bacon tells us that in July come Gillyflowers of all varieties. In Somersetshire the word Giloffer is still used in speaking of the Ten-week-Stock, while in North Devon the Wall-flower is so-called. The history of the word is instructive. In French it is Giroflée, which in turn leads back to *Caryophyllus*. The history of this latter form is of interest to philologists; from it let us turn to the form which still exists among ourselves. The French word, by a process known as metathesis or the transposition of letters, came in time to be pronounced among us as Gilofrée; it was spelt Gylofre by Chaucer, then Turner, in his "History of Plants," written in 1568, spelt it Gelouer, or Gelover, and from this the change to the Somersetshire word Giloffer, the common Gillyflower, and lastly July-flower, was perfectly easy and natural. Thus even July is robbed of what at first sight appeared to be its lawful property.[4] The following months do not call for attention, seeing that no flower of importance is, amongst us, called by any of their names.

If we now begin the year again, we shall find that many flowers bear the names of the four seasons, thus indicating, although less clearly, the particular time of the year to which they belong. Taking the spring first, we must place at the head of our list the beautiful Primrose; for whenever we speak of spring flowers,

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the first that comes into our minds is the Primrose. Both for its simple beauty, and for its early arrival among us, we give it the first place over—

> "Whatsoever other flowre of worth
> And whatso other hearb of lovely hew,
> The joyous Spring out of the ground brings forth
> To cloath herself in colours fresh and new."

It is a plant equally dear to children and their elders, so that I cannot believe that there is any one (except Peter Bell) to whom

> "A primrose by the river's brink,
> A yellow primrose is to him—
> And it is nothing more."

The common and easy explanation of the name is that it means the first rose of the year, but—like so many explanations that are derived only from the sound and modern appearance of a name—this is not the true account. The full history of the word is too long to give here, and we must be content to send the reader to such works as will put the matter clearly before him. The real meaning of the term, when fully traced out, indicates that the Primrose is the first spring flower. But strange to say, the true Primrose is the Daisy, and in old books it is this latter flower which bears the name.[5] The Primrose has the honour of being called, in nearly a dozen different languages, the Flower of Spring, so that it may well stand first on our list. Passing by the Daisy, we are not surprised to find the Snowdrop coming forward as a claimant for the title of spring flower. One variety is, in fact, called the Spring Snowflake (*Leucojum vernum*), and this Latin word will remind us of a plant, which, from its early flowering, is known as Vernal-grass, or Spring-grass.

As the plants which are either popularly or botanically distinguished as spring flowers, are so numerous, we must leave the

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reader to add to the list as his own inclination may lead him, and pass on to notice briefly a few flowers which are specially noted for their summer blossoms. The Ten-week-Stock is often called in French *Violette d'été*, or Summer Violet, the Italians calling it Summer Stock. If it be remarked that there is little similarity between a Stock and a Violet, we must remember that in times when botany had scarcely become a science, and popular fancy alone supplied the names of flowers, Violet was added to the name of many flowers having a purple tint or a fragrant smell. Hence the Stock has merited that name, as well as the title of Clove. The Periwinkle, it will be remembered, has, on account of its colour and use for magical purposes, been called the Sorcerers' Violet, a name which corresponds to the French *Violette des sorciers*; and we have seen that the Snowdrop, and several other flowers, are called Violets.

GARDEN ANEMONE.

In Somersetshire an old-fashioned shrub (*Kerria*), bearing a yellow flower, is popularly known as Summer Rose, though it might, I think, be more properly called Spring Rose, seeing that it was in full bloom this year in March. But names are, after all, very vaguely applied. As we have a Spring and Summer Snowdrop or Snowflake, so there is a kind (*Leucojum autumnale*) called the Autumn Snowflake. It is a native of Portugal, and

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flowers in the month of September. Then, as our borders are graced by the bright flowers of the Spring Crocus, when as yet scarce another flower, save the Snowdrop, has put in an appearance, so we have the Autumnal or Saffron Crocus. The Star Lily is frequently known as the Autumnal Narcissus. There is also a flower (*Gentiana*) which, from the shape of its blossoms, and their season of opening, goes by the name of Autumn Bells, Bell-flower, or Violet. Before we pass on to the flowers of winter we may read the lines of Kirke White on one of the spring and autumn plants just alluded to. He says: —

> "Say, what impels, amid surrounding snow
> Congealed, the Crocus' flamy bud to grow?
> Say, what retards, amid the summer's blaze,
> The autumnal bulb, till pale declining days?
> The God of Seasons, whose pervading power
> Controls the sun, or sheds the fleecy shower;
> He bids each flower His quickening word obey,
> Or to each lingering bloom enjoins delay."

As it is regarded as somewhat a rarity to see a flower among ourselves in winter, it is not surprising that such as do come into blossom or fruit at that season should be commonly distinguished by this very natural epithet. In our local dialects we find many plants so named, which in more classical language are differently known. Thus the Hellebore is in Devonshire appropriately called Winter Rose, a name which is even more apt than that of Christmas Rose, by which it is more generally known. In Somerset again a small Chrysanthemum is called Winter Daisy, while the large varieties are known as Winter Geraniums. There is also the Winter Cherry, a graceful little shrub when its ripe cherry-like fruit is bright with a ruddy glow. Less familiar names are Winter Cress; Winter Aconite, a plant which comes into blossom in midwinter; Winter-weed, and Winter-green. This latter name is in Denmark given to the

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green Ivy, a plant which remains true to its post when all others fold up their summer's dress, and put it by against the coming of bad weather, as some people use their umbrellas and ulsters. Without making any pretence at having given a complete list of seasonal flowers, we must now take leave of these, that we may spend a moment in talking over those names which are connected more intimately with Church festivals. I shall not include the various Saints' days, as another chapter treats of flowers connected with them.

The first season which has left its impress on our common flowers is Lent. Every one is aware that the Daffodil is named, after this ecclesiastically important period, Lent Lily. This is the flower of which Shakspere writes in the following lines:—

> "Daffodils
> That come before the swallow dares, and take
> The winds of March with beauty."

True, Shakspere will have to look to his laurels if we get many such winters and springs as we had in the years 1881-2; for the swallows announced their arrival in the west of England in March of last year, just at the time when the Daffodil was reaching its prime. Many a legend attaches to the flowers of this group, but with them we are not here concerned. I may observe that the following common names are in existence to-day in Devonshire, where abundance of these flowers grow. The people call the Daffodil Lent Rose, Lent Lily, Lent-a-Lily, and Lents; while speaking of more than one they call them again Lents, Lent Roses, Lent Rosen, Lent Lilies, and Lentils. This last form is a corruption which has easily crept in through confusion with another plant, the proper Lentil. In other languages this flower bears a name which is closely connected with and means the same as our Lent.[6]

We must not be too hard again on the rustic fabricators of

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plant names, or too fastidious about using them because they are not scientifically accurate. If we say the Daffodil is neither a Rose nor a Lily, no one will be very likely to commend us for our smart discrimination; and it will be answered that the flowers are whatever the general vote consents to popularize as their name, and that if a Rose is a Rose, a Lent Rose is also a Lent Rose. We are quite content to abide by the *vox populi.*

"Fair Daffodils, we weep to see
You haste away so soon:
As yet the early rising sun
Has not attained her noon.
Stay stay,
Until the hastening day
Has run
But to the evening song.
And having pray'd together, we
Will go with you along."

The flowers are also sometimes called Lent Cocks, "in allusion, it seems, to the barbarous custom of cock-throwing, which was prescribed by our forefathers for Lent, or rather for Shrove Tuesday. The boys, in the absence of live cocks to throw sticks at, practised the art of decapitation on the flower." On Shrove Tuesday, Ash Wednesday, or some other early day in Lent, it used to be customary in France and England to carry round garlands of flowers, and dress effigies called the Holly-boy and Ivy-girl, which they burnt as they would Guy Fawkes. This was probably to indicate that the festivities of the Christmas and New Year's tide had now come to an end.

Lady day, which falls on the 25th of March, is of course honoured with numbers of flowers, such as Lady's Smocks, Lady's Fingers, and the like, to which I have already given attention in the chapter on "The Virgin's Bower." Passion Sunday follows, and its name is indelibly impressed upon the Passion-flower. In another chapter I have spoken of some of the lore

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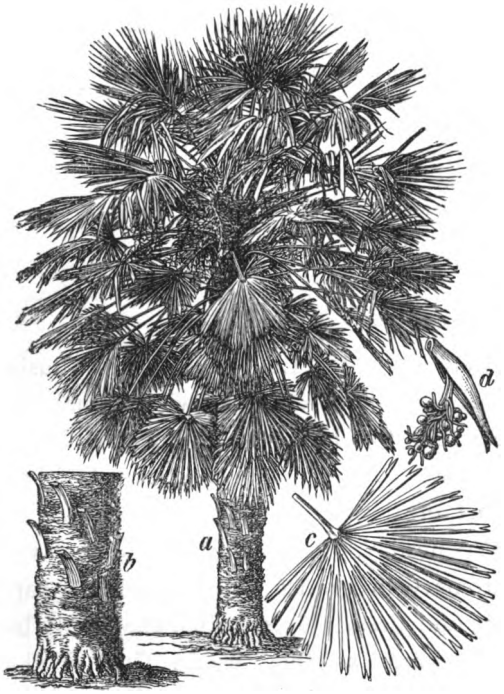
centred around this plant. On Holy Cross Day the Blue Passion-flower is the ecclesiastical emblem.

"The Passion-flower long has blow'd
To betoken us signs of the Holy Rood,"

says the doggerel couplet. The poetry is little more to be commended than the old Romish idolatry to which it points. Palm Sunday has long been celebrated in England, as elsewhere, with processions and decorations, and since neither Palm nor Olive grow amongst us naturally, Willow and Yew have been employed in their place. It is on this account that these two trees are often known as Palms. Having already spoken of May customs, I ought perhaps here to dwell a little more fully on the subject of Palm Sunday ceremonies so far as they concern us in their relation to plant-lore.[7]



DWARF PALM (*Chamærops humilis*).
a, tree; *b*, lower trunk; *c*, leaf; *d*, fruit.

"This is evidently called Palm Sunday," says Brand, "because, as the Ritualists say, on that day the boughs of Palm-trees used to be carried in procession, in imitation of those which

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the Jews strewed in the way of Christ, when He went up to Jerusalem. The Palm-tree was common in Judæa, and planted, no doubt, everywhere by the waysides. Sprigs of Boxwood are still used as a substitute for Palms in Roman Catholic countries. The Consecration Prayer seems to leave a latitude for the species of Palm used instead of the real Palm." The boughs or branches employed used to undergo a regular blessing. The Olive also was sometimes employed, as we learn from the following quaint remarks:—"Wherefor holi Chirche this daye makith solempne processyon, in mynde of the processyon that Cryst made this dey: but for encheson (*i.e.*, occasion, cause) that wee have noone olyve that bearith greene leves, therefore we taken Palme, and geven instede of Olyve, and beare it about in processione." The *Palme* here mentioned seems to be the Yew; a tree which is actually mentioned in some of the MSS. from which this extract is taken.

"Among our superstitious forefathers," says another writer, "the Palm-tree, or its substitutes, Olive and Yew, were solemnly blessed, and some of their branches burnt to ashes, and used by the priests on Ash Wednesday, in the following year (or rather 'the ashes which they use this day are made of the Palmes blessed the Palm-Sunday before'); while other boughs were gathered and distributed among the pious, who bore them about in their then numerous processions. The practice was continued in this country until the second year of Edward VI., when that and other usages, considered as having been carried to an improper and superstitious extent, were abolished; though the youth in many places yet preserve some vestiges of the customs of the day, and gather Willow flowers or buds, or such other as happen to be in a forward state of preservation." The Box was substituted at Rome, the Yew in England, and from the latter circumstance some authors account for there being yet

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one Yew tree at least in all the ancient churchyards throughout the kingdom. In Scotland, during the last century, a gala was still kept by the boys of the Lanark Grammar School on the Saturday before Palm Sunday; when they paraded the streets with a Palm, or its substitute, a large tree of the Willow kind, in blossom, ornamented with Daffodils, Box, and Mezereon. In the Churchwardens' accounts of various parishes, valuable records for the antiquary and folklorist, many entries occur of payments made for such articles as Palme, Palme-flowers, Box-flouers, Yew, and the like. As already stated, the Willow, as being frequently the only new-flowering tree as yet in blossom, has come to be known as the Palm in many places, from its frequent use on Palm Sunday. Coles, speaking of this tree, says: "The blossoms come forth before any leaves appear, and are in their most flourishing estate usually before Easter, divers gathering them to deck up their houses on Palm Sunday, and therefore the said flowers are called Palme."

> "Besides thy candles up do light, of vertue like in all,
> And Willow branches hallow, that they Palmes do use to call."

The following lines, said to be the production of Goethe, sum up several of the plants used on this occasion:—

> "In Rome upon Palm Sunday they bear true Palms,
> The Cardinals bow reverently and sing old Psalms:
> Elsewhere those Psalms are sung 'mid Olive branches,
> The Holly-branch supplies the place among the avalanches;
> More northern climes must be content with the sad Willow."

Possibly the following direction for the Feast of Tabernacles (Lev. xxiii. 40) may have had something to do with the introduction of the Willow here: "And ye shall take you on the first day the boughs (*margin* fruit) of goodly trees, branches of Palm trees, and boughs of thick trees, and Willows of the brook; and ye shall rejoice before the Lord your God seven days." Per-

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haps I cannot better close my notes on Palm Sunday than by giving you one of Dr. Dasent's racy "Pickings from Poggio." It is entitled:—

"LAGGING LENT.—Bell is the name of a very rustic town on our Apennine Mountains, and in it dwelt a priest ruder and more unlearned than the inhabitants. One year this fellow, because he knew nothing about times and seasons, never gave out the arrival of Lent to the people. But going to buy something at Terra Nova on the Saturday before Palm Sunday, and seeing the priests preparing branches of Olives and Palms for the next day, he began to wonder what it all meant, and at last saw his mistake, and how he had let Lent slip by without any observation by his flock. So when he went back to his town he got ready Olive branches and Palms for the Sunday. On Sunday morning he addressed the people as follows:—

"'This is the day on which branches of Olives and Palms are wont to be given out. Eight days hence will be Easter. During the next week alone we must do penance, nor shall we have a longer fast this year, and the reason of it is this: the carnival this year was very slow in coming, because, on account of the frost and the badness of the roads, it was not able to cross the mountains, and for the same cause Lent has travelled with so slow and weary steps, that now it has brought no more than one week with it, all the rest being left on the way. For this short time, therefore, that it will abide with you, be sure you all of you confess, and do penance.'"

Mr. Henderson tells us that in his boyhood they used to go and gather Willow and make it into crosses for Palm Sunday. They formed them like a St. Andrew's Cross, with a tuft of Catkins or blossoms at each point, binding them with knots and bows of ribbon. There is a proverb still current in the north of England, to the effect that "He that hath not a Palm in his

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hand on Palm Sunday must have his hand cut off;" and the crosses used on these days may still be seen in some out-of-the-way places, suspended on the cottage walls during the rest of the year.

In April we come upon Easter-Sunday and Easter-tide, and we must not forget to notice that the Anemone has in French gained the name of Pasques, from its blossoming at this season. From this source we have obtained our name of Pasque-flower, or Passe-flower; referring, as every one will see, to the Passover and Paschal ceremonies. In Devonshire, as I quite recently discovered, the pretty little Stitchwort (*Stellaria Holostea*) is sometimes called Whit-Sunday, or White-Sunday. Its delicate white blossoms, with golden-dusted stamens, have had something to do with connecting the plant with "White-Sunday." This is the flower, it will be remembered, which in other parts of Devonshire is called Pixy, and concerning which the children say that you must not gather it, or you will be pixy-led. I may perhaps remind the reader that this White-Sunday is quite a distinct day from Whit-Sunday, although the two are, through the similarity of their names, often confused. White-Sunday is the first Sunday after Easter, or six weeks before Whit-Sunday. Perhaps the term Low-Sunday is better known in connection with this day; but the name of this tiny flower teaches us that at one time the name of White-Sunday must have been very popular, and that the flowers must have come into blossom just in time to commemorate that festival. How this flower rather than any other should have merited the name, will be gathered from the following explanation of the term White-Sunday as given by a writer of more than two hundred years ago. In a curious volume of sermons printed in 1652 is a discourse for White or Low Sunday, in which we read: "This day is called *White* or *Low* Sunday, because in the primitive Church, those neophytes (or new converts) that on Easter-Eve were baptized and *clad in white garments* did

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to-day put them off, with this admonition, that they were to keep within them a perpetual candour of spirit." The editor of Brand's valuable work on our popular antiquities says: "It may be that in England the Sunday in question was never actually called *White Sunday*." Our study of flower lore teaches us that the name used actually to exist in Devonshire at least, and perhaps this little fact will help us to form some idea of the value of collecting the popular names of flowers, for by it we have been able to establish a point which had before been a matter of dispute and uncertainty.

For Royal Oak Day we must refer to another chapter. Trinity Sunday reminds us that there is a plant, generally known among us by the popular name of Pansy, which is sometimes called Herb Trinity, from its having three colours in one flower; the same name being also given to the Anemone, on account of its having three leaflets combined in one leaf. The shape of the Pansy leads the Devonshire folk frequently to call it Heart-Pansy, as well as Heart's-ease, or, as I have heard it pronounced, Heart-seed. But these flowers are not associated particularly with Trinity Sunday, otherwise than in name; the word Trinity in each case calling to mind the fact that it is usual to regard the Godhead under this aspect. At a place called Caerwis, in Wales, it used to be customary on Corpus Christi Day, or the Thursday following Trinity Sunday, or on the eve of that day, to strew a kind of fern before the doors of the houses. This fern was known as Rhedyn Mair, or Mary's Fern, which would lead us to suppose that it may have been the Maiden-hair. In England this day used to be widely observed, and flowers, garlands, and flags were employed in the decoration of churches for the occasion. In North Wales flowers and herbs were strewn before the doors.

We now proceed to Midsummer, and here we find the Ox-eye again, under the new name of Midsummer Daisy; while the

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Orpine plant (*Sedum*) is called Midsummer Men. Aubrey makes mention of a little flower which was largely employed in Surrey two hundred years ago for making garlands, and which went by the name of Midsummer Silver. I have elsewhere spoken of the fern-seed, which, being gathered on the eve of Midsummer-day, will render people invisible or bring them great wealth.

A whole quarter passes, and we reach Michaelmas with its Daisy and Crocus. The cold winds now soon begin to blow, the flowers "go underground," as they say in Devonshire, to seek warmth and shelter there, and nothing is left for us but to make ready to give old Father Christmas a hearty reception. He comes at last, if tardily, and now the Holly is brought into prominence, for it is popularly known as Christmas. And with as brief a notice of Christmas flower-lore as possible, I will bring this chapter to a close.[8]

Christmas Day is a festival of the Church, now observed on December 25th, and intended to commemorate the birth of Jesus Christ; and although it is not now marked by the fervid hospitality which characterized its observance among our forefathers, yet many remnants of the old customs still linger amongst us. The season is still sometimes known as Yule-tide, and the Yule-log, or Christmas-log, still retains its early name in many places. This old name of Yule links us very closely with the northern races of Europe. A great deal has been written about the word Yule, some supposing it to be connected with a word meaning to revolve, to go round as a wheel, and so referring to the sun, which has now made another revolution, and come round again to the time of the New Year. It must be borne in mind that our Christmas festivities have been grafted on to, or taken the place of, an old heathen festival connected with sun-worship; the early custom having been almost, if not quite, universally observed. I cannot go into the subject fully here, tempting as it is; that

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is rather the work of the mythologist, the antiquary, and the general folklorist. We are here particularly concerned with flower and plant lore; and may remark that the ceremonies observed in heathen times at May, at Midsummer Eve, and at Christmas-tide, were radically one and the same. M. de Gubernatis says: "The customs connected with the Christmas Tree are too prevalent in Europe to call for any explanation of their origin here. In Sweden, Denmark, Germany, France, England, and Russia the Christian population gather their little ones on Christmas Eve around a tree, generally a Fir, which is illuminated with wax tapers or candles, decked out with flowers and ribbons, loaded with gilded fruit, sugar plums, and various kinds of presents." In Italy the Christmas Tree is no longer popular or general, its place being taken up by the May-pole and its accompanying floral festivities; of which the symbolism is exactly the same as that associated with the Christmas Tree. It must not, however, be supposed that the Italians never had a Christmas Tree, for very clear traces of its former popularity are still to be found. The Germans are more strong in their support of the old customs than we are in England. When I was in China the few German residents living in Canton could not allow the happy season to pass without a tree being prepared and set up in the mission schoolroom, to the extreme delight of the poor little "heathen Chinese," most of whom had never seen such a sight before. Our Christmas ceremonies usually begin on Christmas Eve, when the Yule-log is burned. This old custom is fast dying out, but in Devonshire it is still observed. Often, in the place of a log, a faggot is employed, and in the West of England the Ashen faggot is a regular institution. I was dining at the house of a Devonshire farmer one Sunday just after Christmas, and, having occasion to turn over the pages of a large Prayer-Book, came across an unfinished letter. It had been commenced by a servant

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who had recently left the situation, and had remained unnoticed in the book before me. The girl was writing to her friends at home to inform them that she had spent a very pleasant Christmas. Among other items of information she remarked that "all the men-servants came in on Christmas Eve, and sat around the Ashen faggot, drinking the cider master had put out for them." The Ashen faggot was bound around with a number of bands or withes, and as each withe was burned asunder a new jug of cider was expected,—the men who made up the faggot taking care to put as many bands around it as possible, to ensure a good supply of drink. The custom is still largely observed in many Devonshire villages and hamlets. The word clog, meaning a log or block of wood, is still in use in the same places. A person once informed me that her husband "seed a vox wid a clog tied to en," or as we should say, "saw a fox with a log tied to it;" and on another occasion she added, "I dĕ veel 'siv I'd a got a clug tied to me." A poem written in 1795 thus refers to the faggot, bandages, and cider:—

"Thy welcome Eve, lov'd Christmas, now arrived,
The parish bells their tunefull peals resound,
And mirth and gladness every breast pervade.
The pondrous Ashen faggot, from the yard,
The jolly farmer to his crowded hall
Conveys, with speed; where, on the rising flames
(Already fed with store of massy brands),
It blazes soon; nine bandages it bears,
And as they each disjoin (so custom wills),
A mighty jug of sparkling cyder's brought,
With brandy mixt, to elevate the guests."

The brands were originally saved, that they might serve to relight the Christmas fire on the following year.

"With the last year's brand
Light the new blocks";

a custom of great interest to the student of mythology.

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The ceremony of decking houses and churches with evergreens at Christmas is of great antiquity, and was observed in many countries hundreds of years ago, just as we still find a similar custom observed in the East at New Year,—showing us that the origin of the observances is the same in each case. It was on account of the heathen practices being so general that the early councils condemned the use of Holly, Ivy, and other evergreens and flowers for Christmas decorations. The Mistletoe has long been popular for hanging in the house at this season of the year. "It is not a matter of surprise," says a recent writer, "that a plant of such peculiar aspect, which occurs in such a remarkable position as the Mistletoe, should have awakened the attention of various races, and exerted influence over their religious ideas. It played an especially important part among the Gauls. . . . A remnant of this seems to exist still in France, for the peasant boys use the expression, 'Au gui l'an neuf,' as a New Year's greeting. It is also a custom in Britain to hang the Mistletoe to the roof on Christmas Eve; the men lead the women under it, and wish a Merry Christmas and a Happy New Year. Perhaps the Mistletoe was taken as a symbol of the new year, on account of its leaves giving the bare tree the appearance of having regained its foliage." As showing the connection between Christmas and May, it may be remarked that a quaint old carol still preserved to us leads us to the conclusion that it was formerly customary at Christmas to set up in each village a long pole decked with Holly and Ivy, after the fashion of the May-pole in summer time. In Brand's "Popular Antiquities," as well as in an interesting volume of "Christmas Carols and Ballads," will be found a variety of poetical effusions in celebration of the Holly and Ivy decorations, as well as of Laurel, Mistletoe, and other evergreens

> "Now with the bright Holly all the temples strow,
> With Laurel green, and sacred Mistletoe."

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In "Frithiof's Saga" is a curious old design intended to represent the seasons figuratively. On December 20th we have the figure of two Fir-trees, to indicate that that day was the old Yule. In a note we are told that it was formerly customary in Sweden, and is still so in many districts, to place two Fir or Pine-trees on Yule-eve at the entrance of the house. It is still a part of the children's Yule sports that a small Pine-tree, full of candles, fruit, and ornaments shall be set on their table. The other emblems are interesting, and as our present chapter is in relation to the seasons, I will here add those which concern our subject. In March we see a tree without leaves, because at that time the buds are just beginning to swell. A month later and the tree is in leaf, indicating that summer is now approaching. On the 25th of the month a bird on a tree indicates the time of the cuckoo's arrival. In May the season is indicated by an ear of corn, this being the time when the winter-rye begins to shoot into ear. The 25th of May is often represented by some flowers, while June 17th, being St. Botolf's Day (the old Turnip-man), is distinguished by a turnip, because on that day seeds were sown. The 24th of June is set forth by means of the Midsummer Pole, or, as it is usually called, the May-pole. On Midsummer Eve the young folk assemble to raise a high pole, adorned with leaves, flowers, and ribbons, around which they dance the whole night. Thus May and Midsummer are connected, and we know that Midsummer is a regular day for sun-worship. On the 29th of June a flower is used to indicate that the time has come for gathering herbs and plants for medical and magical purposes; and so on throughout the calendar. I may fitly bring this chapter to a close by quoting *An Early Calendar of English Flowers*:—

"The Snowdrop, in purest white arraie,
First rears her hedde on Candlemas daie;

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While the Crocus hastens to the shrine
Of Primrose love on S. Valentine.
Then comes the Daffodil, beside
Our Ladye's Smock at our Ladye-tide.
Aboute S. George, when blue is worn,
The blue Harebells the fields adorn;
Against the day of Holie Cross,
The Crowfoot gilds the flowerie grasse.
When S. Barnabie bright smiles night and daie,
Poor Ragged Robin blossoms in the haie.
The Scarlet Lychnis, the garden's pride,
Flames at S. John the Baptist's tide.
From Visitation to S. Swithin's showers,
The Lilie White reigns Queen of the floures;
And Poppies, a sanguine mantle spred
For the blood of the Dragon S. Margaret shed.
Then under the wanton Rose, agen,
That blushes for Penitent Magdalen,
Till Lammas daie, called August's Wheel,
When the long Corn stinks of Camamile.
When Mary left us here belowe,
The Virgin's Bower is full in blow;
And yet anon, the full Sunflowre blew,
And became a starre for Bartholomew.
The Passion-floure long has blowed,
To betoken us signs of the Holy Roode.
The Michaelmas Daisies, among dede weeds,
Blooms for S. Michael's valourous deeds;
And seems the last of floures that stode,
Till the feste of S. Simon and S. Jude—
Save Mushrooms, and the Fungus race,
That grow till All-Hallow-tide takes place.
Soon the evergreen Laurel alone is greene,
When Catherine crownes all learned menne,
The Ivie and Holly Berries are seen,
And Yule Log and Wassaile come round agen."

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PEAR (*Pirus communis*).

a, blossom; *b*, section of same; *c*, *d*, sections of fruit.

CHAPTER IX.

THE MAGIC WAND.

MAGIC, sorcery, witchcraft, and kindred black arts have been more largely associated with plants both at home and abroad than we might at first sight be led to suppose. Take, as an illustration, the name by which a fortune-teller used to be known in Anglo-Saxon times—viz., *Tán-hlyta*. The word *hlyta* is connected with *hlot* (from which our present "lot" and "lottery" are derived), and *tán* means

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"a twig." Hence a fortune-teller was one who divined or ascertained the *lot* of any one by means of *twigs*. Now our forefathers were not the only people who cast lots in this way. The Swedish *spå*, meaning to divine, foretell, or predict anything; *spåman*, a fortune-teller; and the Danish *spaae*, *spaamand*, and *spaakonst*, all seem to be connected with *spö*, a twig or rod; but whether this be so or not, in the far East the custom of divining by sticks and straws, and leaves and flowers exists to this day. We find in the Chinese language a word pronounced *Leh* or *Lak*, respecting which the dictionaries give us the following information: "*Leh* means to divine with fifty straws between the fingers. They are reduced to forty-nine, and divided into two parcels at hazard, from one of which a straw is taken and put by the little finger, and four others then selected to put with it; the remainder of the parcel is then divided in the same manner on the other hand, and the length of the two compared with the sixty-four diagrams to ascertain the luck."

As this explanation will not be very intelligible to some readers, we may perhaps quote the words of another Chinese scholar, who gives the following explanation from an old Chinese work of great authority:—"The round number of straws employed is fifty, but it is usual to employ only forty-nine, which are divided into two parts to represent the dual system of philosophy. A sprig of some plant is then placed between the fourth and little finger, to represent the three powers, as heaven, earth, and man are called; and lastly, the straws are taken in fours to represent the four seasons," thus keeping up the system of numbers which enters so largely and mysteriously into Eastern systems of philosophy. This having been done, certain movements take place, and the magician then proceeds to his divination. M. de Gubernatis has called attention to this system of using plants for magical purposes, and shows how, "from the West to the extreme East, from Europe

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to Asia, the same superstition is propagated " by the same peculiar and mystic method of divination.[1]

Besides this method of divination we find that known by the name of the Sixty Sticks of Fate. This consists in taking a number of bamboo slips, and placing them in a round box without a lid, like a spill stand, and then shaking them in such a manner as to allow one, and only one, of the slips to fall out. On the end of each slip is an index-word or sign, by means of which the book of Answers may be consulted. The sign on the slip which falls out is compared with the index in the book of Answers, and when the corresponding sign is found there, the answer can be given. If two or more slips were to fall out, of course no answer could be given, as the priest would not know which of the slips to take, just as in a lottery one cannot take out more than one paper having a winning number. And yet once more we shall find a word *Shi* or *Shai*, meaning to divine with slips of Milfoil. In this case the plants growing on the grave of Confucius are the most efficacious! Imagine any one in England, anxious to know his fortune, going to the grave of one of the saints, and gathering twigs from the plant growing there, in order to divine his lot! Yet a few years ago this very thing used to be done in such an enlightened land as ours.

At the present day, although we may have entirely forgotten the origin of the customs, we yet find remnants of the old superstition about divining by twigs still living on in various places under various forms. The mode which is still adopted by the hop-pickers in Kent and Sussex, for ascertaining where they shall stand to pick, is a case in point. The master, or some person acting for him, cuts as many slips of hop-bine or hazel-twig as there may be " bins " in the garden. On these he cuts notches from one upwards, and then each person comes and draws his or her " standing." Again the habit of swilling round the tea-leaves left in the

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cup after tea, and reading fortunes by the appearance of the leaves after the cup has been inverted and left awhile to dry, is another instance of the same thing. It is not many years since an intelligent person in the south of England told me that she was acquainted with an old woman who told fortunes in this way, and that she had tried the skill of the old fortune-teller by allowing her to read the signs in her tea-cup. The old woman read the following story:—"You will shortly go to stay in the country, at a farm-house, where plenty of turkeys and fowls are kept, and where the farmer is dead, but his widow is now living." Strange to say, the prediction came true, for, quite unexpectedly, my informant went to stay at a farm which in every way answered the description of the old woman, which farm was kept by my own grandmother, and remains in the hands of the same family still, though my grandfather and grandmother have both passed away. Let it be granted, then, that plants, twigs, and flowers have been in the past largely used for magical purposes; we will now try to trace some particular instances.

Everyone has heard of the Evil Eye; and traces of the belief of our forefathers in this silly fallacy still exist. I have often noticed in Eastern lands how the people have hid their little ones behind their dress as the foreigner passes them, lest he should injure them by his glance; and it is only a very few years since a clergyman stated that it was his firm conviction that many of the Cornish people believed still in the *Mal Occhio*, as the Italians call the Evil Eye. You will not now be surprised that one of our commonest flowers, the Periwinkle, used to be called Sorcerer's Violet, on account of its being a favourite flower with "wise folk" (as wizards and witches were called) for making charms. This flower is called by the Italians *Centocchio*, or Hundred Eyes; whilst the French knew it under the name of *Violette des Sorciers*, because they considered it one of the plants which assisted the

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sorcerers in their pretended magical operations. Perhaps the English name Sorcerer's Violet was but a translation of the French; but it is more than probable that our own people held the same belief respecting the flower as the French themselves. At any rate, this idea is confirmed by the fact that an old writer says "the leaves of the Periwinkle eaten by man and wife do cause them to love each other." If this be true, O lovers of flowers, and lovers of human kind, pray grow them and scatter them freely everywhere, to save your fellow-creatures from their too frequent domestic broils!

Among the Turks, Greeks, Chinese, Japanese, and others, Garlic is employed for the purpose of warding off the Evil Eye and other misfortunes.

Readers of the "Faerie Queen" will know that Spenser makes frequent reference to the magical employment of herbs and flowers. Thus in Book I., canto ii., l. 42, we read:—

> "The hatefull hag by chaunges of my cheare
> Perceiv'd my thought, and, drownd in sleepie night,
> With wicked herbes and ointments did besmeare
> My body all, through charmes and magicke might,
> That all my senses were bereaved quight."

From the same writer we learn that the magician was quite as necessary a person in cases of extreme illness as the doctor himself —a state of things exactly like that which we find in China and the East to-day. Where medicine failed, the aid of magic would often be called in. Thus Spenser once more:

> "Beseeching him with prayer, and with praise,
> If either salves or oyles, or herbes, or charmes,
> A for donne wight from dore of death mote raise,
> He would at her request prolong her nephew's daies."

Herbs, too, were employed in the preparation of the bath in which,

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every spring, or *prime*, as Spenser has it, witches were supposed to purify themselves:

"Till on a day (that day is every prime,
When witches wont do penance for their crime
I chaunst to see her in her proper hew,
Bathing herself in origane and thyme."

Old Gerarde says: "Organie healeth scabs, itchings, and scurvinesse, being used in bathes." It is perhaps as well here to observe that though origane, organie, organy, or organ, as the word is variously spelt and pronounced, comes from the classical languages (Latin *origanum*), and refers to the plant Marjoram, yet in Devonshire, when the people speak of organs, organ-tea, organ-broth, they mean Pennyroyal.

Elsewhere Spenser exclaims:—

"O who can tell
The hidden powre of herbes, and might of magick spell!"

Honesty (only it was not known by that name, which would scarcely be seemly in such a connection) was also used in a magical way, accompanied by incantations. It is mentioned by Chaucer, under the name of Lunarie, in connection with other magic herbs, in the following lines:—

"And herbes coude I tell eke many on,
As egremaine, valerian, and lunarie,
And other swiche, if that me list to tarie.
Our lampes brening bothe night and day,
To bring about our craft if that we may,
Our journies eke of calcination,
And of waters albification."

Speaking of this plant Honesty, or Lunarie (*Lunaria*), an old writer racily remarks: "This plant, which is now solely cultivated for the beauty of its lilac corollas, and the singularity of its seed vessels, was held in high repute among the credulous of former

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ages, being considered a charming, enchanting, and bewitching herb. It still continues to give a 'charming' effect to the gardens, but its mysterious powers are no longer known, for it has shared the fate of numerous other magical plants, which enabled the people of old to transform themselves into aërial beings, or even to travel through the air in their natural shapes. We read of numerous plants whereby it was said that love or hatred was engendered, lost property recovered, men's bosoms unlocked and their secrets sucked out, and by whose aid battles were won and lost, and even the dead brought to life." Thus Drayton says :—

> "Enchanting Lunarie here lies,
> In sorceries excelling."

History supplies us with many authentic confirmations of the statements we have made, showing us that ideas of the magic efficacy of plants and flowers actually occupied the minds of men very largely in earlier times; whilst, as already stated, our own names of plants and traditional usages confirm the same. Roman poets reveal to us the popular superstitions of their times, upon which they laid hold in order to give popularity and piquancy to their compositions. Thus in Dryden's "Virgil" we read how

> "Circe had long lov'd the youth in vain,
> Till love, refus'd, converted to disdain;
> Then mixing pow'rful herbs, with magic art,
> She chang'd his form, who could not change his heart."

There is no shrub or tree, perhaps, which has a brighter look, or produces a prettier effect, than the Rowan. Among the Scotch this is a regular favourite. In the north it bears the name of Ran or Royne, and by the Danes and Swedes is known as Rönu or Runn. By some the name is supposed to refer to the roan-coloured bark with which the stem and branches are

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covered; but others prefer to connect it with the Scandinavian word *Runa*, a rune or charm. Our Scottish neighbours hold, according to Dr. Jamieson, that "the most approved charm against cantrips (magic) and spells was a branch of the Rowan-tree planted and placed over the byre (cowhouse or dwelling). This sacred tree cannot be removed by unholy fingers." For

> "Roan-tree and red thread,
> Haud the witches a' in dread."

Most writers have been at a loss to account for the feeling entertained by many people towards the Rowan; but we think that the secret is contained in the lines just quoted. The Rowan-tree is joined with *red* thread (no other colour would do), on account of its red berries. All over the world we find the same regard for things of a red colour. In China charms are tied with red string, written on red paper, or printed with red ink. Visiting cards are always red; red silk is tied around the infant's wrist; and young and old alike regard red as the very best safeguard against witchcraft or evil spirits. It is so elsewhere, for in Esthonia, we are told, the mothers tie red thread in their babies' cradles, and in the isles of the Polynesian Archipelago red feathers are special favourites, and are regarded as specially fit for kings and noted persons, on account of their bright colour. Among the Highlanders red thread is tied round the tails of the cattle before they are sent out to pasture in spring, and the women keep off witches from their persons by tying red silk round their own fingers. As all know, the robin is regarded by many as a kind of sacred bird, and many are the curious tales told in connection with its red breast. It is probable that it was this very peculiarity which led to its being thus singled out in early times from other birds as an object of reverence and worship. And so with the Rowan, whose

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bright red berries would be sure to command attention. This idea finds confirmation in the fact that the Holly, another red berry-bearing tree, is specially employed at Christmas time as the fittest decoration for cottage and church. "From the exceeding beauty of their berries" (says Farrer), "the Rowan and the Elder and the Thorn (and the Holly) would naturally impress the savage mind with the feelings of actual divinity." Elsewhere I have given some other remarks of this writer on the magic character of the Rowan, which may be compared with what has here been said about that tree.[2]

Another plant which has been largely employed for magical purposes is the St. John's Wort. This plant used to be gathered on the eve of St. John's day, June 24th, and hung up near the door or windows as a preservative against evil spirits, thunder, and other much-dreaded ills. It is said that the custom of gathering it as a preservative against thunder is still observed with great ceremony on St. John's Eve by the peasantry in some parts of France and Germany; while the Scotch formerly carried it about their persons as a charm against witchcraft. The plant was at one time in great repute for its supposed influence in conjurations and enchantments, as we learn from the fact that it used to be called *Fuga dæmonum* (or, as we might say in English, "Scare-devil!"). In some places it was customary to burn the plant, the smoke and flame being supposed to possess special efficacy against various forms of evil. The name *Hypericum*, by which the St. John's Wort is known among botanists, is an additional testimony to the fact that it was regarded as possessing magic properties over evil spirits, for that name comes from a Greek word, meaning "to hold over in such a way as to protect from anything"; while others named the plant *Sol Terrestis*, or Terrestrial Sun, for (said they) just as the spirits of darkness fly before the light of the solar orb, so do

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evil spirits fly at sight of this. Gentle maidens even used to divine by means of this plant in olden times, whilst the Germans gave it the names Jägeteufel and Teufelsflucht, on account of the devil-scaring properties it possessed. Thus it would appear that the whole of Europe has been more or less influenced by this popular belief, and we are reminded of the customs of the Chinese and Japanese, who to the present day guard their homes from evil spirits and witchcraft by suspending bunches of herbs and magic plants over the door. It is not in China alone that the Celestials observe this custom, for in the Colonies whither they have emigrated, they still keep it up, and a scrap of Sago-palm leaf, of Sweet-flag, or of Moxa, will effectually prevent the entrance of uncanny creatures into the house thus protected. At the new year the Cantonese clean out their houses, and post near the doors a pair of scrolls made of red paper (the lucky colour) bearing some such inscription as the following, which I copied from a house some time ago when living in the city :—

1. *Chéung pò tsz kim châm tsín tsè :*

"The Sweet-flag, like a sword, destroys a thousand evil influences."

2. *Ngái íp ü ká chín pák fuk :*

"Leaves of the Moxa, like a banner, procure a hundred blessings."

Just as the Tartar doctor, when he has not the requisite herbs at hand, writes their names on a piece of paper and directs the patient to burn it and drink the ashes in tea, relying on the efficacy of the name to work the cure, so the Chinaman writes the name of his magic herbs upon magic paper, and thus produces the same magic effect. It will be noticed that the St. John's Wort is often joined with other herbs to produce the required

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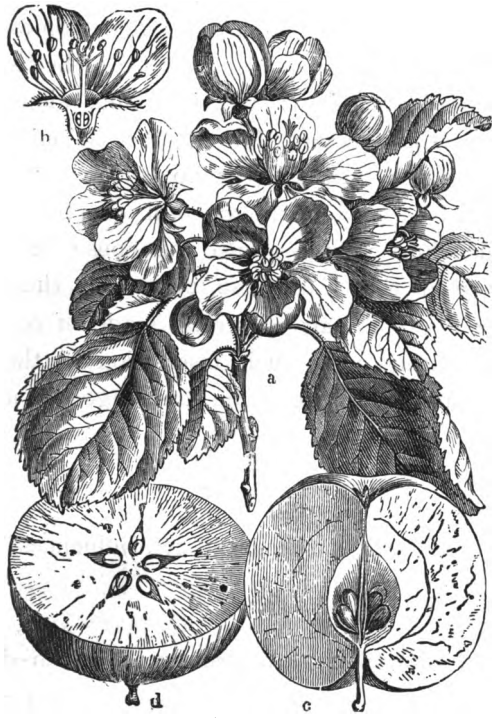
effect, for an old writer says: "On the vigil of St. John the Baptist every man's house is shadowed with green Birch, long Fennel, St. John's Wort, Orpin, White Lilies, and suchlike." I have written a good deal respecting some of these plants in other chapters, and as there is still so much to say about other flowers and plants I shall be forgiven perhaps if I here give such noted flowers as St. John's Wort but scanty notice. I wish, as far as possible, to avoid repetition, though some of the facts respecting these plants find their proper place at times under more than one head.[4] Many are the plants used in love divination. Sometimes the anxious damsel would pluck the petal of the Poppy and strike it, remarking the force with which it snapped. In many places Apples are believed to be capable of telling love-fortunes. The customs of throwing the peel of an Apple over the head, and judging whether single blessedness or the married state awaits the person in the future is very old, and still well known in England. Some read in the shape of the peel, as it falls on the ground, the initial letter of the future



APPLE (*Pyrus Malus*).

a, blossom; *b*, section of same; *c*, *d*, sections of fruit.

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sweetheart's name. The German peasantry shoot an Apple-pip from the fingers on New Year's night, at the same time uttering a prayer, and watching the direction taken by the seed. The sweetheart may be looked for from the same direction. In Austria, we are told that on St. Thomas's night an Apple is cut in two, and the seeds in each half carefully counted. If they are even, a marriage will soon follow; if one of the seeds should have been cut in two, the course of love will not be smooth. Perhaps, however, this is not to be altogether regretted, if the old adage that "true love never runs smoothly" be true. If two be cut it indicates coming widowhood. Something similar to this is found in the custom, common still among our young people, of counting the seeds of the same fruit, or sticking them on the forehead, to see which will remain longest in position. On the Continent this fruit is very largely employed for these purposes by the superstitious, although, as among ourselves, the customs are now rapidly dying out. In Bohemia the Onion is used for fortune-telling. If hung up in a room, it draws to itself maladies that would otherwise fall on the inmates. Chives, like Garlic, protect against the Evil Eye, and ward off other misfortunes. The Peony derives its Latin name (*Pæonia*) from Pæon, a celebrated physician, or as some say a god of physic, and supposed to be the same as Apollo. He cured the gods of their diseases, and healed their wounds by means of its root. This plant was supposed by our ancestors to be possessed of strange and magical powers. It drove away tempests, dispelled enchantments, and cured epilepsy. Certain ceremonies must needs be observed, however, before it could be used as a medicine. The patient must not taste the root of the Peony if a woodpecker were in sight, for if he did so he would be sure to be stricken with blindness! Nor must the plant be used except at a certain hour of the night, and when the moon was in a

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given phase. These rules being strictly observed there is no saying what could not be done by means of this magic plant. The Mistletoe may well be regarded with something like reverence. It was a branch[3] of this plant which slew the god Baldur, of whom we read in Norse mythology. Frigga had taken an oath of all created things that they would never be employed for the injury of this best of gods; but she had overlooked "one little shoot that groweth east of Walhalla, so small and feeble, that she forgot to take its oath." The feeble shoot thus forgotten was put into the hands of a blind god by Loki, and whilst the other gods were amusing themselves by flinging at Baldur the various things that had taken the oath, Hodur flung the Mistletoe dart, which pierced Baldur that he fell to the ground. The myth is very interesting, but it is not our duty here to give its interpretation. Everyone knows that it used to be customary to give names and legends to swords in the olden time, and in commemoration of this event more than one sword borne by the champions of the North has been named Mistelteinn (*i.e.*, Mistletoe) by its owner.[4] It was customary, we are told, to cut down the Mistletoe with a golden hook, the branch so cut being specially virtuous in use against poisons and other evils.

I have already given both Pixy and Puck their due share of attention, but they, like the witches of which we have yet to speak, are so intimately associated with the various branches of flower-lore, that it would be impossible to treat of magic plants without calling in their assistance. It is well known that one cannot always draw the line between the one and the other class of sprites and spectres who bear the various names of fairy, puck, devil, pixy, and the like; for sometimes they are good-natured, at other times evil-disposed, and a fairy by an evil action may well be regarded as a confederate of Puck, while

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by a good deed it may be raised to the level of the gods. The Paris or fairies so well known to the readers of modern Persian poetry, are, as Haug has remarked, regarded as evil spirits in the earlier writings of the same people, because they seduce men by their beauty. Those who read Moore will recognize the Paris under the name of Peri. "For the most part, the plants and trees which have been affected by the fairies take us" (says Mr. King) "into the wild and romantic places which the good neighbours were themselves believed chiefly to frequent. Yet it is remarkable that many of the plants which we should naturally expect to find thus selected are almost unnoticed in folk-lore or tradition. The golden Furze, the glory of English commons, is, so far as we know, absolutely without record in any folk-lore; and even the Heather itself, although from its covering their moors and mosses it has a certain obscure connection with elves and pixies, is without any definite story or tradition. It can hardly have been the wide diffusion, and great abundance of these plants, which kept them from a place in general folk-lore, since the ferns—their companions on the breezy upland, in the depths of the wood, or in the rocky mountain glen—are distinguished by an unusual amount of such tradition. The root of the common Bracken, cut across, not only displays the figure of an Oak-tree, but foretells by its marking much that is of special interest to the investigator, always supposing that he has the power to read them aright. But it is on the Eve of St. John, when all the hosts of elf-land are abroad in greatest power, that the Fern becomes most mysterious. It then puts forth, at dusk, a small blue flower, which soon disappears; and the wonderful seed, quickly ripening, falls from the plant at midnight."

To record all that has been written of the magic fern-seed would be impossible, but while I have supplied in the notes a

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number of references, I will here give some few of the remarks made by early and modern writers respecting it. To begin with our own Shakspere, in one place (1st Henry IV. ii. i.), *Gadshill* remarks: "We have the receipt of fern-seed—we walk invisible." To which *Chamberlain* replies: "Now, by my faith, I think you are more beholden to the night than to fern-seed for your walking invisible." One of the most racy pieces I have read respecting this superstition occurs in a little French work recently published, and runs something as follows:—"In the charming work entitled "Course dans la Gruyère," by Mons. Charles of Riaz, one may find on p. 27 the following note: 'People everywhere have their superstitions. One of these, which is found in La Haute-Gruyère, is the supposition that if a man should find himself exactly at midnight in a spot covered with ferns where neither speech nor sound of any kind can be heard, Puck will appear and hand him a purse of gold; and this is what people call *watching the fern.*' This note by the learned author is very short, and in endeavouring to develop the matter somewhat, I believe I shall be rendering myself useful to many poor people who desire to give an early death-blow to their poverty. But, mark you, these lines are not written for feeble-minded folk, or such as easily take fright; rather let the courageous and intrepid, those who have nothing to lose and all to gain, take heart; for these directions are for such as fear neither the devil nor his horns. If you ask me whether I have ever been in search of the treasure myself, I must confess that I have not, but I have a cousin who once did so, and as he related the whole matter to me, I can speak pertinently, and with confidence. There is only one night in the whole year which is favourable for watching the fern; that is the Eve of St. John. On the 24th of June, then, in the evening, taking your life in your hand, you set out alone—mark that, quite alone. The night is dark, the wind moans in the old

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fir trees which line the path, and strange noises are heard amid the sombre foliage and the brushwood growing on either side. But forward! This is not the time for fear, the treasure is to be gained! Do you see those two flaming eyes which are fixed upon you, or can you hear the hideous cries which come from the melancholy depths of the wood? They come from the envoy which the spectre of night has sent to greet you and help you on your way. If their form, appearance, and noises are fantastic, this is quite in harmony with the place and time. During such a night, in the depths of the forest, where lugubrious noises re-echo in the deserted corners of the hills, you may perhaps be somewhat disturbed with feelings of fear, but forward! Pursue your object courageously! But what monster is that which comes to obstruct the way, and prevent your progress? It is a gigantic serpent, whose tongue darts out fire, and it is bent on your hurt, but forward! for the moment is fast drawing near at which alone you can gain your desired end. The terrible hour has arrived; the earth trembles under your feet, the mountains shake, the trees dance around you. The being you see yonder is advancing; he rides a black horse, whose prancing and jumping becomes more and more distinct—here he comes! I cannot proceed, for fear seizes me as I try to narrate what follows. When he comes quite up to you, put on a bold front; speak with some audacity, and you will be able to extort from him a larger sum. After your perilous expedition hasten home with all celerity, close your door and bolt it securely, lest any one should come and rob you of your treasure. Then open the bag; and if you do not find it full of gold, the devil at least will be concealed there!"

As the fern-seed falls, it must be carefully caught in a white napkin, and the elves will no doubt whisk about the ears of the person who is employed in catching it, as Aubrey tells us they did in his day about the ears of one who undertook the adventure.

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We find the superstition in Russia, where, during the night which precedes St. John's Day, people go out in search of the flower of the Paporót or Fern. It is believed there also that it flowers only on this particular night exactly at midnight, and that the happy mortal who shall be present at the time will be able to accomplish all he may wish. This mysterious plant possesses, along with the Hazel, of which we have soon to speak, the power of discovering treasures hid in the bowels of the earth. The same superstition, which in Ireland centres in the four-leaved Shamrock, is found in Germany. In the Tyrol and Bohemia it is said that on St. John's Eve the fern-seeds shine like fiery gold. In early times the seed was known as "wish-seed," and any one who carried it about would be able to discover treasures, which would reveal themselves in veins of bluish flame in the earth, where the fern-seeds were scattered. The sap of the plant was said to confer upon the person who partook of the ambrosial draught the blessing of eternal youth. In some places, as already indicated, these seeds are under the protection, and in the keeping of Satan; one must therefore prepare for the search by abstaining from attending a place of worship during Epiphany, and fixing the thought as much as possible upon the unearthly donor. The seeker sometimes takes his stand at a cross-road where a corpse has passed (for some unpleasant or impossible act must always be performed); ghosts and demons here swarm about, and provoke the passenger to laughter, or make him speak. He who speaks is torn to pieces by the devil; he who passes on without giving the least heed to their pranks gains his end, and is rewarded. There is a curious reference to the old belief in Dean Jackson's works. He wrote in the seventeenth century, and the passage may be worth quoting. He says: "It was my hap, since I undertook the ministry, to question an ignorant soul (whom, by undoubted report, I had known to have been seduced by a teacher of

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unhallowed arts to make a dangerous experiment) what he saw or heard when he watched the falling of the fern-seed at an unseasonable and suspicious hour. 'Why,' quoth he, fearing (as his brief reply occasioned me to conjecture) lest I should press him to tell before company what he had voluntarily confessed unto a friend in secret some fourteen years before, 'do you think that the devil hath aught to do with that good seed? No; it is in the keeping of the King of Fayries, and he, I know, will do me no harm, although I should watch it again.' Yet had he utterly forgotten this king's name, upon whose kindness he so presumed, until I remembered it unto him out of my reading in *Huon of Bordeaux*." The ignorant man now proposed a riddle to the Dean which was intended to show that an "Angel did foretell John Baptist should be born at that very instant in which the fern-seed, at other times invisible, did fall, intimating, further (as far as I could then perceive), that this saint of God had some extraordinary virtue from the time or circumstance of his birth."[5] A plant which can render invisible, discover hid treasure, preserve the person from harm, and reveal a sacred oak or cross, surely is not to be despised, and people have not always been of the same mind as Lyte, who in 1587 declared that "to say the trueth it is nothing els but trumperie and superstition." In a former chapter I spoke of the Rowan, and here we must give it another glance, since it is one of the plants which compose the Magic Wand. "Less famous, perhaps, than the Fern, but almost as mysterious in its direct connection with the elfin-races, is the Mountain-Ash or Rowan; and into what lovely places—what wild, healthy coppices—what solitary hollows of the moorland—its very name takes us! As we write there rises before us a half-wooded glen on the skirts of Dartmoor, where the hill-stream descends from ledge to ledge in a succession of falls, filling all the place with its wild music. At the foot of one of the larger water-

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falls rises a Mountain-Ash of great age and size; its clusters of scarlet berries sparkling in the gleams of sunlight that sweep across, and forming an admirable foreground to the grey, lichen-tinted rocks, and the patches of oaken coppice and underwood with which the steep sides of the glen are lined. It is completely Wordsworth's picture:

> "'The pool
> Glows at her feet, and all the gloomy rocks
> Are brightened round her.'

"No more perfect trysting-places for the pixies could possibly be imagined; and they were accordingly often seen in old times, says tradition, under the branches of their favourite tree—a certain proof that the pixies are, after all, of no evil nature. For the Rowan is the especial property of the 'light' elves; and crosses made from its wood, or sprays of its leaves hung from the rafters, will prevent any evil creature from entering the house or the cattle-sheds. In the old north the tree was called 'Thor's helper.' At Modrufell, on the north coast of Iceland, is, or was, a large Rowan, always on Christmas Eve stuck full of torches, which no wind could possibly extinguish; and one of the Orkneys possessed a still more mysterious tree, with which the fate of the island was bound up, since, if a leaf was carried away, the Orkneys would pass to some foreign lord. Veneration for the Mountain-Ash, however, was by no means confined to the Scandinavian north. Many a Welsh churchyard had its ancient Rowan, taking the place of the Yew-tree in England; and small crosses made from its wood were solemnly distributed on certain festivals, as a protection from evil spirits." Mr. King, from whose interesting essay on "Sacred Trees and Flowers" I have taken this extract, might have added a great deal to what he has here said about the mystic Rowan-tree, and especially noteworthy is the place it occupies in the folklore of Scotland. To this subject I shall have to call attention

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when speaking of plants in their relation to witches, so that it will be well now to leave this wonderful tree, and pass on to another.

Among the ancient Greeks we find a species of magic or divination under the name of rhabdomancy, or divination by means of a rod. This branch of the black arts exists to-day in China and other Eastern countries, it was known to the Romans, and is said by some even yet to live on, though it is fast expiring in England. For this purpose many kinds of plants or trees have been employed. Some, like the Chinese, made use of fruit-trees, as the Peach; others employed Osier rods; Blackthorn has been used by some; but Hazel has ever been the favourite wood. The shape of the rod is similar to that of the letter Y, and when in operation the hands usually grasp each of the diverging arms, and allow the unforked part to point outwards. Elder must not be employed; at any rate it used to be supposed by some that that wood was incapable of indicating the presence of metal or water. It has recently been asserted that the rod is still slyly employed in Cornwall, although, if questioned about it, the people would deny all knowledge of such a thing; but it cannot be doubted that it was once commonly resorted to by the miners; while in Wiltshire and elsewhere it was recently used for detecting water. It must be cut at a particular time, as, for example on Midsummer night, or when the stars are in a peculiarly favourable condition. Writing respecting this *Virgula divina*, as the divining rod used to be called, my friend Mr. Jones remarks: "In cutting it, one must face the east, so that the rod shall be one which catches the first rays of the morning sun, or, as some say, the eastern and western sun must shine through the fork of the rod, otherwise it will be good for nothing." It is strange that in China exactly similar beliefs prevail respecting the rod cut from the Peach-tree. Among the Hindus also, even in the time of the Vedas, similar

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instructions were given respecting the *çami* branch, and the *arani*. Some directed that the branches must be cut at new moon, which agrees with the Chinese custom of cutting branches from the magic peach-tree on the night before the new year, which always commences with the first new moon after the winter solstice. The divining rod was known under a great variety of names, the most usual word for it in Germany being the "wishing rod." As the Blackthorn furnished the material from which to make this magic instrument it was often called "wishing thorn." It will be impossible to give a full account of the many virtues possessed by this rod, or to relate the various superstitions respecting its use, the method of procuring and preparing it, and other details: I will therefore briefly sum up one or two of the principal facts. In Prussia the Hazel rod is cut in spring, and when the first thunder comes a cross is made with it over every heap of grain, in the belief that the corn may thus be kept good for many years. In Bohemia fever is cured by means of the rod, which must be bought without any bargaining or beating down; he who takes the rod away will have the fever, which he may dispel by breaking the stick into three pieces.

"Some sorcerers do boast they have a rod,
Gather'd with vowes and sacrifice,
And (borne about) will strangely nod
To bidden treasure where it lies;
Mankind is (sure) that rod divine,
For to the wealthiest (ever) they incline."

Brand, whose works I have not quoted in the notes, tells us that a twig of Apple-tree would do as well as Hazel, and must be of twelve months' growth. The seven son of a seventh son would be the most successful person to use the rod. The same writer tells us that an Ash-tree bough used also to be regarded superstitiously by the people in some parts of England, and adds: "Seven or

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eight years ago I remember to have seen one of these, which I thought extremely beautiful and curious, in the house of an old woman at Beeralston, in Devonshire, of whom I would most gladly have purchased it, but she declined parting with it on any account, thinking it would be unlucky to do so." As a fit conclusion to these notices of the Magic Wand, I may again quote the words of Mr. King. "Lord Lytton has suggested" (he says) "in his 'Strange Story,' that the wood of certain trees to which magical properties are ascribed, may in truth possess virtues little understood, and deserving of careful investigation. The Rowan would take its place among these, as would the common Hazel, from which the miner's divining rod is always (or rather, mostly) cut. The use of this *baguette divinatoire*, as it is called by Vallemont, who towards the end of the seventeenth century wrote an elaborate treatise on it, was by no means confined to the search for veins of metal, or for water. It assisted in the pursuit of criminals (as Mr. Baring-Gould has related); and Vallemont gives the 'surprising story of a countryman, who, guided by his rod, pursued a murderer by land for a distance exceeding forty-five leagues, besides thirty leagues more by water.' The Hazel is so far connected with the elves that, according to the Cornish miners, the rod is guided to the mine by pixies,—for all the treasures of the earth are in their keeping,—and many a rich lode has been discovered by the songs of the small people heard on the moors at nightfall. In some parts of Germany the call of the cuckoo is thought to disclose mines; and certain plants—the Cuckoo's-Bread, and the Cuckoo-Flower (the large purple Orchis very common in England)—are believed to grow in most luxuriance where the depths of the earth are rich in metal." Magic plants are thus seen to be closely associated with beings which sometimes possess an uncanny power, at other times delight in showing a favour. The Rose used to be regarded as being under the special protection of elves, dwarfs, and

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fairies, who were ruled by the lord of the Rose-garden. The name of this King was Laurin.*

"Four portals to the garden lead, and when the gates are closed,
No living wight dare touch a Rose, 'gainst his strict command opposed;
Whoe'er would break the golden gates, or cut the silken thread,
Or who would dare to crush the flowers down beneath his tread,
Soon for his pride would leave to pledge a foot and hand;
Thus Laurin, King of Dwarfs, rules within his land."

Such being the case, we shall not marvel if we hear that in some parts of Germany the damsel who has several lovers uses the Rose to divine which one will be true. To do this she takes some Rose-leaves and names them after her lovers, then casts them into water. The leaf which is the last to be overpowered and sink is that of the young suitor who will become her husband. Elsewhere the "Rose-apple" is carried by the maiden in her breast, to keep her lover true, while the English lass used to divine by the Rose-bud who would be her Valentine. The Everlasting (*Gnaphalium*) is another magic plant, and is still gathered on the Continent on Ascension Day to be hung over the door of the stable, shed, or dwelling-house as a charm against lightning and other evils. The Swiss said it had the power of rendering invisible, and was used for wreaths on Ascension Day; while in Swabia, if one pulls up the plant at a given phase of the moon, and folds it in a white cloth, he will be rendered bullet-proof by wearing it in his breast.

What an amount of folklore centres in the Clover, Trefoil, or Shamrock! The Common Clover, which was used in the festivals of the ancient Greeks, was regarded as sacred by the Germans and others, when it had two or four leaves. Thus the person who carries a leaf of the four-leaved or cruciform Clover about with him will be successful at play, and have the power of detecting

* See Wagner and Anson's "Epics and Romances of the Middle Ages," pages 173—184.

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the presence of evil spirits. The lover may put it under his pillow, and he will dream of his beloved, or the maiden may, by slipping a leaf into her lover's shoe without his knowledge, as he is about to set out on a journey, secure his sure and safe return to her embrace. It may be employed to prevent the wearer being drawn into military service, and is said to cure diseases and lunacy. Shakspere says:

> "I will enchant the old Andronicus
> With words more sweet and yet more dangerous
> Than baits to fish or Honeystalks to sheep,
> When, as the one is wounded with the bait
> The other rotted with delicious food."

It is generally supposed that the Honeystalks on which the sheep delight to feed are Clover flowers. The Shamrock, or at least the plant which now usually bears that name, is a species of Clover or Trefoil, and among the Irish is still regarded as a magical, one might almost say a sacred, plant.

The flowers of the Horse-knop (*Centaurea nigra*) or Knap-weed, and of the Plantain, better known as Soldiers or Fighting-cocks, are also used in divination. The following lines will set the matter forth with sufficient clearness, and will obviate the necessity of going further into detail:

> "Or, trying by simple charms and spells,
> Which rural superstition tells,
> They pull the little blossom threads
> From out the Knot-weed's button-beads;
> And put the husk with many a smile
> In their white bosoms for a while.
> Then if they guess aright the swain
> Their love's sweet fancies try to gain,
> 'Tis said that ere it lies an hour
> 'Twill blossom with a second flower,
> And from the bosom's handkerchief
> Bloom, as it ne'er had lost a leaf."

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Holly, the smooth Ash leaf, and Yarrow are plants which have been largely used in divination of this kind. Red Sage will also afford a sight of one's future husband. "On Midsummer's Eve, just at sunset, three, five, or seven, young women are to go into a garden in which there is no other person, and each gather a sprig of Red Sage. Then going into a room by themselves, they must set a stool in the middle of the room, and on it a clean basin full of Rose-water, into which the sprigs of sage are to be put." When certain other operations have been gone through, it is thought that the lover of each will appear at midnight. But there is so much similarity in all these stupid sayings that I will now turn from them. The reader will be able to find abundance of information in such works on folklore as Henderson, Jones, and various other writers have supplied. On the Continent, perhaps more than in England, the Daisy, and other flowers of a similar shape and appearance, have long been regarded as magical; and it is not long since people of respectable position placed great faith in their prognostications. The fancy of men seems to be guided by no fixed rules, for if we seem to see in the red berries of a tree or the star-shaped flowers of a plant the source of its mysterious power, what shall we say of such plants and flowers as present no such peculiarity? People have attributed magic powers to plants for very various reasons. One plant claims the distinction because its leaves are formed like a cross, another because it is under the special protection and control of a fairy or spectre. One flower charms by its shape, another by its colour, and a third by its scent; and so it has come to pass that there is scarcely a plant which does not possess some magic property or other; though some, through their long association with the weal and woe of our race, have gained greater distinction than others.[1]

Jugglers were wont in former times to predict events and tell fortunes by means of the awn of the Wild Oat (*Avena fatua*). These awns are very susceptible of change of temperature or

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moisture, and if placed in a damp hand or breathed upon will instantly wriggle and move about. To cover the cheat, the magician called his magic plant the leg of an Arabian spider, or the leg of an enchanted fly, and many people were deceived by its use.

There is one other plant to which I must call attention; and with a notice of this magic herb I will bring the present chapter to a close. Who has not heard of the Mandrake? If any of my readers have not made the acquaintance of this marvellous plant, it is not because it has been passed by unnoticed. The various treatises, books, and articles which refer to the Mandrake amount to an incredible number; and we are led to wonder how ever people could be so credulous as to believe much of the absolute nonsense which they evidently held in good faith respecting it. We read of the plant first in the Book of Genesis, where we are told (xxx. 14) that Reuben went in the days of wheat harvest, and found Mandrakes in the field, and brought them unto his mother Leah. Among the early notices of the plant is that of Josephus, who gives an account of the custom as it was said to exist in Jewish villages of pulling it up by the root. In order to procure the magic plant it was necessary to cut away all the rootlets, which were very numerous, to the main root—to pull up which would cause death to any animal or creature that heard the screams it made. The only safe way to proceed to the difficult task, therefore, was to carefully stop the ears, then take a dog and tie its tail securely to the plant, and run away. When at a safe distance the dog must be called, to induce it to follow; in so doing it would pull up the much-coveted root, but would fall dead on the spot: It is to this superstition that Shakspere refers in *Romeo and Juliet:*

> "And shrieks like Mandrakes torn out of the earth,
> That living mortals hearing them run mad."

In another place the same writer refers to the notion, saying:

> "Would curses kill as doth the Mandrake's groan?"

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Gerarde remarks that "there hath been many ridiculous tales brought up of this plant, whether of old wives or of some runagate surgeons or physicke-mongers I know not. They adde that it is never or very seldome to be found growing naturally but under a gallowes, where the matter that hath fallen from a dead body hath given it the shape of a man, with many other such doltish dreams. They fable further and affirme that he who would take up a plant thereof must tie a dog therunto to pull it up, which will give a great shreeke at the digging up, otherwise, if a man should do it, he should surely die in a short space after." Dr. Daubeney has published in his "Roman Husbandry" a very curious drawing of the fifth century, which represents the goddess of discovery presenting to Dioscorides the root of the Mandrake, in thoroughly human shape, which she had just pulled up; while the unfortunate dog which had been employed for the purpose is depicted in the agonies of death. Gerarde endeavoured to convince the credulous and superstitious of his time that they were being duped, and states that he and his servant had both frequently dug up the roots without receiving harm, or hearing any of the shrieks which it was pretended these roots sent forth. Dr. Turner also wrote at considerable length in the time of Elizabeth, and about thirty years before Gerarde, to show the folly of the tales which were generally told and believed. He says: "I have in my tyme at diverse tymes taken up the rootes of Mandrag out of the grounde, but I never saw any such thyng upon or in them, as are in and upon the pedler's rootes that are comenly to be solde in boxes." He adds that the plant "groweth not under gallosses, as a certayn doting doctor of Colon in hys physick lecture dyd tech hys auditores, neither doth it rise of the sede of man, that falleth from hym that is hanged." The Romans appear to have been very superstitious in the manner of taking up this root, as Mr. Phillips has pointed out. Pliny says that those who under-

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took this office paid particular attention to stand so that the wind was at their back, and before they began to dig, they made three circles around the plant with the point of a sword, and then turning to the west, proceeded to take it up. In later times, when the darkness of ignorance spread its wing over Europe, this plant and its substitutes, chiefly the Briony, formed a profitable article with the mountebank doctors of those superstitious days, when credulity was at a sufficient height to believe that this root was a preventive against mischief and dangers of every kind. With this belief the Germans formed little idols of the roots of the Mandrake, which were consulted as oracles, their repute being such that they were manufactured in great numbers and sold in cases. The plant, beside being known in Germany as *Mandragen* and *Galgenmännchen*, was also called Sorcerer's Root (*Zauberwurzel*) and Hag's-mannikin (*Hexenmännchen*); while the images prepared from it went by the names of Earth-Man (Erdmann) and Alraun. One writer (Matthiolus) tells us that Italian ladies in his time had been known to pay as much as twenty-five and thirty ducats in gold, or half-sovereigns, for one of these artificial charms; and he describes the way in which they were made—a process which has also been detailed in Lupton's "Notable Things." Gerarde says that "the idle drones that have little or nothing to do but eate and drinke, have bestowed some of their time in carving the roots of Brionie, forming them to the shape of men and women; which falsifying practice hath confirmed the errour amongst the simple and unlearned people, who have taken them upon their report to be the true Mandrakes." Coles also remarks about the Briony that "the root sometimes groweth to the bignesse of a childe of a yeere old, so that it hath been by some cut into the forme of a man, and called a Mandrake, being set againe into the earth." The images, as manufactured abroad, seem to have been brought over to England during the time of

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Henry VIII., when they met with ready purchasers. Their vendors pretended that these magic roots had the power of increasing whatever money was placed near them, if some mystic words were also repeated; and to give greater importance to these pretended miracle workers it was stated that the roots from which they were made were produced from the flesh of criminals which fell from the gibbet, and that they only grew in such situations. Some even pretended that the plants grew only in one small spot in China, whence they were procured with the greatest risk and danger.

The root of the Mandrake is shaped like a Parsnip or Carrot, and is often forked. Fanciful persons have thought that, when thus divided, it bears some resemblance to the legs of a man, and the crafty money-seekers of the past were not slow, as we have seen, at assisting the folly of the superstitious by artificially increasing the similitude, and then attributing to the plant supernatural powers. The Romans even called the Mandrake Semihomo, while the Greeks knew it as Anthropomorphon, both names indicating the human appearance. So late as 1810 the images already referred to were to be seen exposed for sale in several of the seaport towns of France, and they were frequently bought by such as wanted to have the passion of love excited, or to avoid disgrace in the domestic circle. Bits of the plant are still worn in Greece by young people as love-charms. A letter, written by a burgess of Leipzig, to his brother at Riga in 1675, has been preserved, says Mr. Conway, which shows the popular notion respecting the Mandrake at that time, and gives some of its popular names. It relates that the writer had heard of his brother, and the sorrow and trouble he had been called upon to endure, and says that if he has a Mandrake, and brings it into the house he shall have good fortune. He has therefore paid sixty-four thalers for one, which he sends to his brother with these instruc-

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tions: "When thou hast the Earth-Man in thy house, let it rest for three days without approaching it; then place it in warm water. With the water afterwards sprinkle the animals, the sills of the house, going over all, and soon it shall go better with thee, and thou shalt come to thy own if thou serve the Earth-Mannikin (or Mandrake) right. Bathe it four times every year, and as often wrap it in silk cloths and lay it among thy best things, and thou need do no more. The bath in which it hath been bathed is especially good." These illustrations will suffice to show the extent to which the folly of ignorant and credulous people has led them along the path of superstition, while they give us also a little insight into the craft of some who will be ever ready to take advantage of the credulity, fear, or superstitions of others for filling their own pockets with ill-gotten gains. It is pleasanter to deceive than to labour.

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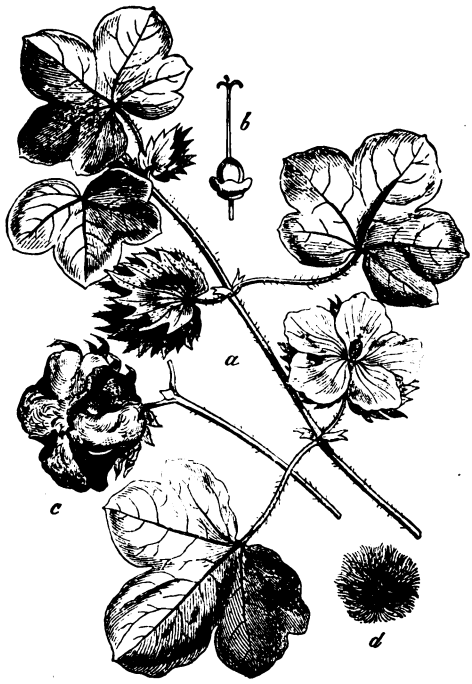

COTTON (*Gossypium herbaceum*).
a, plant; *b*, ovary with stigmas; *c*, burst capsule; *d*, seed.

CHAPTER X.

SUPERSTITIONS ABOUT FLOWERS.

A CERTAIN French lady of whom we have read was very superstitious in her notions respecting flowers. She had three nephews, one of whom she idolized; there was not a thing he wished for which he could not obtain from her. On one occasion he asked for some tame rabbits, and they were at once bought and placed in a hutch in the yard. The lad soon found it difficult to provide his new pets with the necessary provender, and resorted to strange experiments to supply

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their wants. His aunt had laid by a large stock of Clover leaves of the lucky kind, which she had picked at various times during her walks. These had been placed between the leaves of her choicest books for security and to ensure good luck. One day Master William was looking through one of these books and came across a four-leaved Clover; soon another was found, and another. Happy thought! What capital food for the rabbits! So he turns out all the books, and gathers up the collection of choice leaves. These he carries to the hutch and casts ruthlessly to the dumb creatures there. How delighted they are with such a meal! They eat as though they knew the leaves were lucky. But one day the aunt is looking through her books, and misses a favourite leaf. Her suspicions are aroused, and she looks again. Another has gone, and yet another; why, there is not one left. What can be the explanation? Simply this—the fates have turned against her; she is destined to be for ever unlucky. This thought so preys upon her mind that she gradually becomes weak and helpless, and never recovers from the shock which her system sustained when she found that all her lucky leaves had flown!

One is almost inclined at first to disbelieve such a story; but as we proceed to the study of flower superstitions, we shall find that the hold which the popular belief in this branch of flower-lore has on the mind is such that results similar to that just recorded frequently follow. Good fortune has long and widely been believed to follow the person who finds a piece of Clover with four leaflets. The following couplet shows that the double-leaved Ash and green-topped Rush are equally lucky things to find:

"With a four-leaved Clover, a double-leaved Ash, and green-topped Seave,
You may go before the queen's daughter without asking leave."

In some parts of Cornwall the following charm used to be largely employed at one time for invoking good luck:

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"Even Ash, I thee do pluck,
Hoping thus to meet good luck;
If no luck I get from thee,
I shall wish thee on the tree."

Not only is four-leaved Clover lucky, but a "Clover of two," or a piece with only two leaflets on one stem, is a charm for indicating a future lover. Rhymes respecting it, and others on the use of Yarrow, Onions, and many other plants, will be found in all the different works on folklore. "It is curious how many of these superstitions arose from isolated and trivial occurrences, the result of coincidence or chance, but which were considered as infallible and unmistakable omens of good or bad luck. If, for instance, a child fell sick after gathering a certain wild flower, or, we will say, on Thursday, it was regarded as almost morally wrong for parents to allow their children henceforth even so much as to touch this flower of ill-omen. It may surprise us that our ancestors could ever have been credulous enough to believe that the events of their daily life were influenced by such childish fancies as are embodied in their folk-lore, worthy only of nursery-maids and other uneducated persons." Yet the fact remains, and is attested by the abundant information bearing on the subject that has been transmitted to us in old books and miscellaneous literature. Thus, Sir Thomas Browne, in his short treatise on the "Properties of Plants," wisely says: "We omit to recite the many virtues and endless faculties ascribed unto plants, which sometimes occur in grave and serious authors; and we shall make a bad transaction for truth to concede a verity in half."

Apart, however, from such allusions as are to be found in our own authors, antiquity is by no means destitute of references to the same subject. How firmly rooted the superstitions are, we may learn from the expressions which we still hear every day from the lips of our village children. In the autumn they will be

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calling to one another when they find a double nut, "Lookey! I a' found a *lucky* nut." So in the hop-garden a branch which has been twisted and contorted in its growth is saved by the picker and carried home "for luck." I have seen lads cutting branches of Ash, which may often be found growing in a peculiar flattened form, and preserving them, under the impression that the person who possesses such a thing will have good luck. Any strange, monstrous, or unnatural formation in plant and flower seems to be regarded in this light; and as some plants are more liable to such freaks than others, this in part accounts for their notoriety.

HOPS (*Humulus Lupulus*).
a, plant; *b*, twig; *c*, fruit; *d*, anthers; *e*,*f*, stamens; *g*,*h*, nuts.

Many are the superstitions which associate flowers and plants with death. Some of these I have noted in another chapter. Thus the withering of the Bay-tree was a certain omen of death; and some two hundred years ago we find a writer on "Notable Things" remarking that, "If a Fir-tree be touched, withered, or burned with lightning, it signifies that the master or mistress thereof shall shortly dye." The same writer adds, "Neyther falling sicknes,

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neyther devyll, wyll infest or hurt one in that place whereas a Bay-tree is. The Romans call it the Plant of the Good Angell." Shakspere refers to a popular superstition when he says:

> "'Tis thought the king is dead; we will not stay:
> The Bay-trees in our country are all withered."

It was esteemed a very bad omen when "In this yeare, in a manner throughout all the realme of England, old Bai-trees withered." As with the Cedar mentioned in another chapter, so with an old tree which in 1721 was still growing on the side of a fine spring, near the Castle of Dalhousie. This tree was very much observed by the country people, who gave out, as a writer of that period declares, that before any of the family died, a branch fell from the Edgewell Tree. The old tree some time ago fell all together, "but another sprang from the same root, which is now tall and flourishing; and lang be't sae!"

In Devonshire and other counties it is regarded as most unlucky to carry single flowers, such as a Primrose, Violet, Daffodil, Snowdrop, or other spring blossom into the house when they first come into season; and among Norfolk farmers the notion prevails that if any one should bring a bunch of Maiden-hair or Dudder-grass into the house, ill-luck would be sure to follow. Similarly the people in Dorsetshire commonly regard the plant Bergamot as ill-omened; and, if it be kept in a house sickness will be the result. In Germany the Blackthorn is said to have sprung from the corpse of a heathen slain in battle. In Sussex also this plant is regarded with superstitious fear. If among ourselves the belief is that the falling of a tree indicates a death, in Germany the trees should be informed of the decease of their master or mistress. In North Devon, as I learnt there the other day, if a swarm of bees alight on a dead tree, or on a dead branch, it indicates that a death will

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occur in the owner's family during the year; and everything should be done to prevent such an unfortunate omen.

> "Swarmed on a rotten stick the bees I spied,
> Which erst I saw when Goody Dobson died."

Aubrey tells us that the grave-digger at Woking one day informed him of a rule which he had received from his father, by which he could tell when a corpse had not yet rotted. It was "when he found a certain plant about the bigness of the middle of a tobacco pipe, which came near the surface of the earth, but never appeared above it. It is very tough, and about a yard long; the rind of it is almost black, and tender, so that when you pluck it, it slips off, and underneath is red; it hath a small button at top, not much unlike the top of an Asparagus; of these sometimes he finds two or three in a grave. He is sure it is not a Fern root. He hath with diligence traced it to its root, and finds it to spring from the putrefaction of the dead body. The soil here is of a fine red or yellowish-red sand; so that the *cippus* of the grave is by the wind and the playing of the boys quickly equal'd with the other ground, and to avoid digging upon a fresh corps, as aforesaid, had this caution from his father. In Send churchyard, about a mile or two hence, and in such a soil, he told me, the like plant is found; but for other churchyards he can say nothing. He said that coffins rot in six years in the churchyard, in the church in eighteen years. This plant did put me in mind of the μολι (*sic*) mentioned by Homer, but that, Homer says, puts forth a little white flower a little above the earth." Respecting Homer's *Môly* (μῶλυ) and the superstitions connected with this magic plant with black root and white blossom, I cannot now write; but it may be suggested that the plant spoken of by Aubrey would seem to be a kind of Horsetail (*Equisetum*), which used to be compared by the old herbalists to the Asparagus plant, which it very much

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resembles.[1] Another Homeric plant associated with death was the Asphodel, of which Milton speaks in *Comus*, l. 836:

> "And gave her to his daughters to imbathe
> In nectar'd lavers strew'd with Asphodel,
> And through the porch and inlet of each sense
> Dropt in ambrosial oils; till she reviv'd,
> And underwent a quick immortal change
> Made goddess of the river."

But enough of so melancholy a subject! let us turn to superstitions of another kind. One of the quaintest ideas is that which makes men to be the descendants of trees. The people of the north, with their strange, but interesting, mythology, believed that the first man was made from an Ash. All of us who are acquainted with the traditions and myths of the oldest races of mankind will call to mind that a similar belief existed among them. Greek writers tell how Zeus made a race of men, pugnacious and terrible, from Ash-wood, and from the sap of this tree the Grecian hero of old, and the Celtic Highlander to-day, alike received nourishment. Now the Ash-tree seems to be possessed of a larger amount of lore than almost any tree.[2] Most of the matter, however, belongs rather to the mythologist than to us, and I shall therefore be content with a brief notice of some of the points. In the north of England it is believed that if the first parings of a child's nails be buried under an Ash-tree, he will turn out by-and-by as a "top singer," as they express it. Spenser speaks of this tree as being "for nothing ill," yet it has always been regarded as a special attractor of lightning. The following lines are repeated in reference to this:

> "Beware of an Oak, it draws the stroke;
> Avoid an Ash, it courts the flash;
> Creep under the Thorn, it will save you from harm."

This virtue of the Thorn has been already noticed, and the

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Norman peasant shows his confidence in it by constantly wearing a sprig in his cap, alleging as his reason that the Saviour's Crown was made of it. The Ash is employed for the cure of various kinds of complaints, as ague or rupture. The leaves and wood of the Ash have long been regarded throughout Northern Europe as a powerful protection from snakes and vipers. A curious old book has a chapter touching the keeping away of serpents from children in harvest-time; and in the woodcuts to one edition we find representations of the children comfortably slung in their cradles from the branches of great Ash trees, their mothers being meanwhile hard at work in the harvest-field below. The people of Sweden declare that the snake cannot abide the Ash, and will not willingly go near it. In Devonshire it is said that if a circle be traced with a staff made of Ash wood round a sleeping viper, the creature will be unable to pass beyond it. Some people find a connection between the May-pole, Christmas-tree, and other English institutions, and the old Ash-tree of the Northmen. With these latter people the great Ash-tree, Yggdrasil, represented the universe. Under its three roots were the place of torture, the land of the frost-giants, and the land of mortals. Water was daily poured over the tree from a deep, mysterious well, and under the shadow cast by it the gods were supposed to sit. "It can hardly have been the mere beauty of the Ash" (says Mr. King) "which induced our Scandinavian forefathers to adopt it as their mysterious world-tree, graceful and striking as it is, standing sentinel on the outskirts of the wood, or overhanging some broken river-bank, the dark lines of its curved branches traced here and there between masses of floating leafage. But the range of the Ash extends farther north than that of the Oak (which in more southern climes is regarded as the greatest tree). It is the chief timber-tree of the forests beyond the Baltic, and its wood was used for many purposes for which the Pines and Firs of the

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northern forests were not available. The long spear-shafts and axe-handles of the heroes of the Sagas were made of Ash wood. Their ships also were not unfrequently built of Ash; and it may be either for this reason that Adam of Bremen gave the name of 'Ashmen' to the Vikings of Norway and Denmark, or because, as the prose Edda asserts, the three sons of the giant, of whom Odin was the eldest, made the first man from a block of Ash timber which they found on the seashore. The Ash, too, will grow on higher ground than most other trees, and in such situations affords in itself no bad image of a hardy northern 'Ashman.' Its sprays of foliage are thinner and more curved, and its moss-covered trunk is knotted and twisted, as though it had encountered fierce obstacles in its rising, and had put forth all its strength in the struggle. It was partly from this power of battling with winter and rough weather, and partly perhaps from the mysterious feeling with which the old Saxon regarded it, that the Ash so often appears as the 'household tree' of outlying thorpes and granges. Many an ancient steading on the borders of the Devonshire moors, or on the high grounds of Hampshire,—the strongholds of Saxon tradition,—is thus marked by a group of knotted Ash trees. Some such reasons as these may have led to the adoption of the Ash as the great sacred tree of the north. Yet it is not easy to pluck out the heart of its mystery."

The Oak has been long regarded as the greatest rival of the Ash. Various omens were afforded by this tree. The change of its leaves from their usual colour was more than once regarded as giving a fatal premonition of coming misfortunes during the great civil war in England. It has long been looked upon as unlucky to cut down the Oak; and Aubrey says that "when an Oake is felling, before it falles it gives a kind of shriekes or groanes, that may be heard a mile off [elsewhere he limits it to half a mile], as if it were the genius [or ghost] of the Oake

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lamenting. E. Wyld, Esq., hath heard it severall times." It was because "the shadow of a giant Oak, like that which stood in old Dodona, or those under whose spreading branches the Germans of Tacitus gathered to worship the invisible Presence, was the temple" of our forefathers, that the tree gained for itself this sacred character.[3] The author of "Magna Britannia" tells us of a great wood in the neighbourhood of Croyland (or Norwood), which belonged to the archbishops, and was said to consist wholly of Oak. Among the trees was one which bore Mistletoe, which some persons were so hardy as to cut down for the gain of selling it to the apothecaries in London, leaving a branch of it to sprout out; but they proved unfortunate after it, for one of them fell lame, and others lost an eye. At length, in the year 1678, a certain man, notwithstanding he was warned against it, on account of what the others had suffered, adventured to cut the tree down, and he soon after broke his leg. To fell Oaks has long been considered fatal, and such as believe it produce the instance of the Earl of Winchelsea, who, having felled a curious grove of

OAK (*Quercus sessiliflora*).

a, plant; *b*, stamens; *c*, anther; *d*, *e*, acorns.

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Oaks, soon after found his countess dead in her bed suddenly; and his eldest son, the Lord Maidstone, was soon after killed by a cannon-ball. When Augustine came to England on his mission from Rome he took his stand under an Oak-tree on making his appeal to the king. In former times the same tree must often have afforded shelter for the preachers of the Truth, seeing that many still bear the name of Gospel Oak. In Finnish legends we read of an Oak which ever grew stouter and harder the more it was cut, while the name given to one species of this tree by the Hebrews bears a striking similarity to their name for God, as though they had called it the divine or sacred tree.

Many events in English tradition have had Oaks for their monuments. I know two Oaks in the south of England which are reputed to have been the identical ones in which Charles hid. We all know how the name of that king is still associated with the Oak on the 29th of May, still known as Royal Oak Day. On this occasion people still wear sprigs of Oak in their hats, and decorate their horses and houses with the same twigs. Sometimes the leaves and galls or "oak-apples" are covered over with gold-leaf, in commemoration of Charles II., who marvellously eluded those that were in pursuit of him, and who actually passed (according to the commonly received report) the very tree in which he had secreted himself after the decisive battle of Worcester. A similar story is told in the East of the escape effected on one occasion by Genghis Khan. A note in Brand says that it is customary still to decorate the statue of Charles I. at Charing Cross with Oak leaves on this anniversary. "I remember the boys at Newcastle-upon-Tyne had formerly a taunting rhyme on this occasion, with which they used to insult such persons as they met on this day who had not Oak leaves in their hat:

"'Royal Oak, the Whigs to provoke.'

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"There was a retort courteous by others, who contemptuously wore Plane-tree leaves, which is of the same homely sort of stuff:

"'Plane-tree leaves, the church-folk are thieves.'"

Times and fashions change, for we read that in 1710 two soldiers were whipped almost to death, and turned out of the service for wearing boughs in their hats on the 29th of May. The following lines deserve a place here as affording apt illustration of our subject:—

"Blest Charles then to an Oak his safety owes;
The Royal Oak! which now in songs shall live,
Until it reach to Heaven with its boughs;
Boughs that for loyalty shall garlands give.

"Let celebrated wits, with Laurels crown'd,
And wreaths of Bays, boast their triumphant brows;
I will esteem myself far more renown'd,
In being honoured with these oaken boughs.

"The Genii of the Druids hover'd here,
Who under Oaks did Britain's glories sing;
Which, since, in Charles compleated did appear,
They gladly came now to protect their king."

In the north, the Oak was under the special protection of Thor. There is something almost sacred in connection with the Wistman's Wood on Dartmoor, to which I have elsewhere referred. The Druids reverenced the Oak, and the Mistletoe which grew upon it, and to this parasite we must now give a brief glance. The Worcestershire farmers were once in the habit, we are told, of taking their bough of Mistletoe and giving it to the cow that first calved after New Year's Day, as this act was supposed to avert ill-luck from the whole dairy. In Brittany it is called the *Herbe de la Croix*, because it was believed that it was from this plant that the Cross was made, though it fell from a fine forest tree to the degradation of a mere parasite in consequence of this

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fact. Something more is said respecting it in the chapter which treats of plants connected with medicines, and I have also referred elsewhere to the Norse myth connected with the Mistletoe. The story is so pretty that I will offer no apology for giving it here in a fuller form, while I refer to the notes given in another chapter for its bibliography.[4] The following version has been taken from the interesting edition of "The Language of Flowers," which we have quoted from in other places.

Before we hear of the sacred Mistletoe of the Druids, we meet with the plant in the beautiful legend of the death of Baldur, from association with which it is possible that it derived its sanctity. The Apollo or Day-God of the Norsemen bore the name of Baldur the Good. He was beloved alike of gods and men. Without the brightness of his presence, Asgard, the abode of the gods,—of Odin, Thor, and Freyja,—would have been sad as Hades or Hel. Without his joyous blessing, Earth would have been dull and barren. Great trouble, therefore, fell on the immortals, when Baldur one day informed them that he had had terrific dreams, threatening him with deadly peril. It seems that he did not possess the immortality which the Greeks ascribed to their mythic divinities. Therefore the gods of Walhalla at once resolved to use all their magic arts to preserve to themselves and to men their favourite deity. His mother, Frigga, or Freya (whose worship is still commemorated in the name of the sixth day of our week—but who ought not to be confused, as Frigga and Freya are really separate deities), resolved to take an oath from all created things that they would not harm Baldur. The goddess-mother met with a ready assent from fire, water, iron, stones, earths, diseases, beasts, birds, insects, and poisons. One thing only escaped her spells. There grew on the eastern side of Walhalla, an ancient Oak, attached to which, rooted on its gnarled branches, she perceived a tiny plant,—a soft, insignificant thing, with clear white berries.

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Its powerlessness to do harm caused her to pass it by. Alas! from all ages comes the warning, which teaches that *nothing* is insignificant. The mythology of ancient Scandinavia included a principle or power of evil, called Loki, whose chief aim was to do mischief, and to mar the happiness of the gods. Of all the deities Loki, the Dark Spirit, hated the God of Light the most. After the spell had been laid on all creation not to hurt Baldur, the gods were wont to try his immunity from harm by getting him to stand on the plains of Asgard and serve as a target, at which they hurled darts and stones, while others hewed at him with their swords and battle-axes. The spell worked well; Baldur was ever unhurt, and it came to be considered as an honour paid to him, when his invulnerability was thus tested. One day the gods were thus assembled, when Loki, hovering near unseen, gazed upon the singular spectacle. He beheld the bright-haired god, Baldur the Good, standing in a circle formed by the deities of Walhalla. Odin stood gazing on the sport, while Thor threw his mighty hammer at Baldur, which rebounded, without scath to the youthful god. In his turn each god hurled missiles or levelled blows at Baldur, who stood smiling at them, erect and unharmed. What could it mean? Loki, who would have rejoiced had every blow told, was determined to find out. So changing his shape to that of a fair and queenly woman, he hastened at once to the dwelling of Freya. The goddess received him graciously, and inquired whence he came. "From the place where the gods are making a target of Baldur the Good without hurting him," replied her false guest. "Aye," said Freya, "neither metal nor wood can hurt Baldur, for I have exacted an oath from all of them that they will not." "What!" exclaimed the guest, astonished and dismayed, "have all things sworn to spare Baldur?" "All things," replied Freya, "except one little shrub, that grows on the eastern side of Walhalla, and is called Mistletoe; I thought it too young and

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feeble to crave an oath from it." A secret joy thrilled through the false maiden as she heard these words; and hastening away from Freya's dwelling as soon as she could, she flew to the spot where grew the fatal parasite. There resuming his proper shape, Loki cut off the Mistletoe, and hurried back to the plains of Asgard. He found the gods still at their somewhat singular amusement. The god Hödur, who was blind, was standing a little apart, and not sharing in it.

Loki, approaching him, asked,—"Why dost not thou also throw something at Baldur?" "Because I am blind," answered Hödur, "and see not where Baldur is, and have, moreover, nothing to throw." "Come then," said Loki, "do as the rest do, and show honour to Baldur by throwing this twig at him. I will direct thine arm to the place where he stands." Hödur took the Mistletoe, and, under the guidance of Loki, darted it at Baldur, who, pierced at once by the dart, fell down lifeless. The grief and rage of the gods were intense at this cruel termination to their homage. They at once detected Loki in the deed, and would have avenged it on him at once had they not been restrained in their vengeance by the sacred character of the spot on which it was wrought. Thus fell Baldur the Good (says the Norse legend), by the bough of the uncharmed Mistletoe, of which plant Longfellow and Arnold have sweetly sung.

The Mistletoe, as we have seen, was doubly sacred when it grew on the sacred Oak. We are told that the Irish St. Colman presided over a famous Oak tree, any fragment of which, if kept in the mouth, would effectually ward off death by hanging. When St. Columba's Oak at Kenmare was blown down in a storm, no one dared to touch it, or to apply its wood to ordinary purposes, except a certain tanner, who cured his leather with the bark. With the leather he made himself a pair of shoes; but the first time he put them on he was struck with leprosy,

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and so remained all his life. The trees of saints might nowhere be profaned with impunity, says Mr. King. In the cloister of Vreton, in Brittany, was a Yew-tree, which had sprung from the staff of St. Martin. Under its shadow the Breton princes always prayed before entering the church. No one dared touch a leaf, and even the birds treated the sweet, scarlet berries with respect. But a band of pirates once visited the place, two of whom had the audacity to climb the venerable tree, from which they proceeded to cut bow-staves. But as the just reward for their rash act, says tradition, both fell, and were killed on the spot.

There is a superstition respecting the Maple, to the effect that long life will be conferred upon the children who are passed through its branches. It is related, that there once stood an old tree of this kind in a certain park in Sussex, to which the people had constant recourse for the purpose of passing their children through it. A few years ago a rumour spread through the parish that the tree was to be felled, and at once a number of petitions were made that it might be spared. Such is the effect of superstition even upon English minds and hearts of to-day!

We have a pretty little flower common in our English gardens, which grows with nice effect on rockery. It is known by a variety of local names, such as Anise, Sweet Alice, Heal-dog, or Heal-bite. All these names have reference to a superstitious notion once entertained respecting a plant which was named by the ancients *Alyssum*. The word Anise is formed by a common interchange of letter; *e.g.*, Slag (a sloe) is changed to Snag in Somersetshire. Alice is just a simple adaptation of the Latin word to English mouths, while the other names translate or give the sense of the older and foreign word. There was a certain plant which was believed to cure hydrophobia, or prevent

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madness through the effects of a dog's bite. Turner says of this plant that "it helpeth the biting of a wod (mad) dogge." As in many other cases, the plant which we call Alice is quite different from that which first received the name, but the superstition has been handed over to the plant along with the name. The name of the Celandine—a flower of which Wordsworth was so fond, and which in the early springtime adorns our meadows and hedgerows with bright golden flowers which are generally confused with buttercups — is interesting. It comes from a word meaning a swallow. Gerarde tells us that this is "not it first springeth at the coming in of the swallowes, or dieth when they go away, for it may be founde all the yeare; but because some holde opinion that with this herbe the dams *restore sight* to their young ones, when their eies be put out." This notion is very old, and may be traced back to Pliny and Aristotle. Every writer on botany a few centuries ago repeated the tale as a positive fact, and many others of a similar nature may be found in the works of those times. William Coles, one of these writers, assumes it to be an indisputable fact, and says, "It is known to such as have skill of

ANISE (*Pimpinalla Anisum*).
a, *b*, plant; *c*, blossom; *d*, double fruit; *e*, the same in section.

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nature, what wonderful care she hath of the smallest creatures, giving to them a knowledge of medicine to help themselves, if haply diseases are among them. The Swallow cureth her dim eyes with Celandine; the Wesell knoweth well the virtue of Herb Grace; the Dove the Verven; the Dogge dischargeth his mame with a kind of grass; and too long it were to reckon up all the medicines which the beasts are known to use by nature's direction only." I believe it to be a fact, however, that certain animals have a natural instinct which leads them at proper times to go and find certain herbs and grasses which they eat medicinally. Coles tells us respecting the Eyebright how "Divers authors write that goldfinches, linnets, and some other birds make use of this herb, for the repairing of their own and their young ones' sight. The purple and yellow spots and stripes which are upon the flowers of Eyebright, doth very much resemble the diseases of the eyes, as blood-shot, etc. By which signature it hath been found out that this herb is very effectual for the curing of the same." In similar fashion the eagle brightens its eye with the Wild Lettuce; and the Hawk-bit or Hawk-weed was used by the hawk for the same purpose. A certain fern (*Asplenium Ceterach*), commonly known as Finger-fern, used to bear the name of Miltwaste. Respecting this it is said:

> "The Finger-ferne, which being given to swine,
> It makes their Milt to melt away in fine."

This notion seems to have sprung from an earlier assertion that in the Isle of Crete the flocks and herds were found without spleens, on account of their having browsed on this herb. In some parts of the island the plant did not grow, and there the cattle all had spleens—a clear proof that the Miltwaste was the sole cause of the affection. Coles remarks on this plant also that "if the asse be oppressed with melancholy, he eates

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of this herbe, and so eases himself of the swelling of the spleen." The idea doubtless originated, as Dr. Prior suggests, in the doctrine of signatures, of which I have given a fuller explanation in another chapter. The shape of the leaf of the plant which originally bore the name was doubtless similar to that of the spleen, and, as the shapes corresponded, it was believed that one ought to see in this an indication that God intended the plant to be used for complaints and diseases connected with the organ so closely resembling it. Great faith was placed in this plant, it being asserted that "no herbe maie be compared therewith for his singular vertue to help the sickness or grief of the splene."

In a former chapter I gave a number of stories respecting plants employed by birds for opening nests and removing articles placed in their way. Aubrey tells us an English anecdote which is worth insertion here, as bearing on this class of superstitions. "Sir Bennet Hoskins, Baronet, told me that his keeper at his parke at Morehampton, in Herefordshire, did, for experiment's sake, drive an iron naile thwert the hole of the woodpecker's nest, there being a tradition that the damme will bring some leafe to open it. He layed at the bottome of the tree a cleane sheet, and before many houres passed the naile came out, and he found a leafe lying by it on the sheete. They say the Moonewort will doe such things. This experiment may easily be tryed again." Respecting this same thing Coles remarks, "It is said, yea, and believed by many, that Moonewort will open the locks wherewith dwelling-houses are made fast, if it be put into the key-hole."[5] Culpepper, the old herbalist, tells us that "Moonwort is an herb which (they say) will open locks, and unshoe such horses as tread upon it. This some laugh to scorn, and those no small fools neither; but country people that I know call it Unshoe-the-Horse. Besides, I have heard com-

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manders say, that on White Down in Devonshire, near Tiverton, there were found thirty horseshoes, pulled off from the feet of the Earl of Essex's horses, being there drawn up in a body, many of them being but newly shod, and no reason known, which caused much admiration; and the herb described usually grows upon heaths." The belief in the power of the Moonwort is of considerable antiquity, and it is said to exist still in Normandy and Central France. Similar powers are attributed to Vervain, Mandrake, Artemisia, and other plants, while in India and China we still meet with superstitions of the same kind.

I have already more than once referred to traditions and superstitions which connect plants with blood and milk spilt by warriors, martyrs, and saints.[6] Let me here add another word on the same subject. There are certain plants which go by the name of Dane-wort, Dane-weed or Danes'-blood, connected with which we have a number of legends, telling how the plants in question sprang up from the blood of the Danes who had been killed in battle. Defoe, in his "Tour through Great Britain," speaks of his going a little out of the road from Daventry to see a great camp called Barrow Hill, and adds, "They say this was a Danish camp, and everything hereabout is attributed to the Danes, because of the neighbouring Daventry, which they suppose to be built by them. The road hereabouts, too, being overgrown with Dane-weed, they fancy it sprung from the blood of Danes, slain in battle; and that if upon a certain day in the year you cut it, it bleeds." The French have the following legend respecting the rose-coloured Sainfoin:—When Jesus was lying in the manger at Bethlehem this plant was found among the dried grass and herbs which served for His bed. All at once the Sainfoin began to expand its pretty flowers, and form a wreath around the head of the infant Saviour.

The traditions respecting the Hyacinth are well known. Some

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affirmed that they could read on the flower the exclamation of woe, "Ai, ai," which Apollo raised as the Hyacinth sprang from the blood of the friend he had accidentally slain. To others the marks were said to indicate that the name of Ajax was to be read there, his blood having produced the flower. The Mulberry, again, was red with the blood of living hearts; the Crocus was said to have sprung up on the spot where the god Zeus on one occasion reclined; the Mint was once, in divine form, beloved of Pluto, god of the under-world; and even the Cabbage is said to have been born of the tears shed by the famous Lycurgus. But to relate all the myths told by fanciful and poetic Greeks, as well as by more modern story-tellers, would require a volume in itself.

The connection of the cuckoo with flower-lore is extensive, and this partly because it comes among us just as the spring flowers are growing plentiful, and partly because that bird has always been regarded as possessed of powers of augury.

> "Cuckoo, merry bird, sings as she flies,
> Brings us good tidings, and tells us no lies."

The flowers named after the cuckoo partake to some extent of its mystic and prophetic character. "One of these, perhaps, was the Plantain, or Way-bread, said to have been once a maiden, who, watching by the wayside for her lover, was changed into the plant which still loves to fix itself beside the beaten path. Once in seven years it becomes a bird,—either the cuckoo, or the cuckoo's servant, the 'dinnick,' as it is called in Devonshire." The Plantain is employed in divination. In Germany, if the Cuckoo sings after St. John's Day, grapes ripen with difficulty, and a scarcity of the produce of the earth will be the result. The Lancashire ploughman believes that "the cuckoo comes with a Haw leaf, and gangs wi' a Bear-head (*i.e.*, a four-rowed Varley)."

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In the west of Scotland it is said that the cuckoo flies away on the first sight she obtains of barley in the ear.

Many of the commonest superstitions are the most difficult to account for. Thus, if you cut the root of a fern slant-wise, you will see the picture of an Oak tree; and the saying is that the more perfect the representation, the more lucky will the person be who cuts it. Why this is, no one seems to have explained. So in Somersetshire it is believed that a flowering Myrtle is the greatest acquisition to a house which one can have. The saying connected with it is—Water it every morning, and be proud of it; for it is the luckiest plant to have in your window. To get the plant to grow (which is often a most difficult matter), you should spread the tail or skirt of the dress when planting the slip, and *look proud!*

The idea that plants will indicate one's fortune is firmly rooted in the minds of the common people. Herrick supplies us with the following allusion to divination by means of the Daffodil:

"When a Daffadill I see
Hanging down her head t'wards me,
Guess I may what I must be:
First, I shall decline my head;
Secondly, I shall be dead;
Lastly, safely burièd."

"In March, when the early spring flowers are showing themselves, we hear the village children repeating these lines:—

"'Daff-a-down-dill
Has now come to town
In a yellow petticoat
And a green gown.'"

In Lancashire and some other places the children of the poor sell the "Lent lily" or "Lents," as they call the Daffodil, for *pins*,

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it being unlucky to take money. But the sight of the silver is fast pushing out such pretty customs.

The old practice of going to the churchyard on Midsummer's or St. Valentine's Eve and repeating the words "Hempseed Ison," etc., is too well known, and has been too often referred to to need a full description here. It seems to have been well-nigh universal in England at one time. The same may be said of the Yarrow and its lore. Some people still believe that during Leap-year, the beans which grow, set the opposite way to what they do in other years, this being the year when ladies have the privilege of making love. As the lasses resorted to all sorts of devices for ascertaining who should be their lover, so the bachelors had their "buttons"—flowers which they wore or carried in their pockets to enable them to judge correctly in reference to their love affairs.

Superstitions are associated with the use of evergreens in houses and churches. In the West Riding of Yorkshire it is thought to be sinful to burn such as have been used for decorations. Elsewhere I have quoted Herrick's words, which tell how there was once an idea that there would be as many goblins make their appearance in a house, as there were leaves of evergreens left in the house after Candlemas Eve. Hence all Christmas decorations should be removed before that date. If a leaf or berry be found in one of the pews, some member of the family will die during the year. We read of an old lady who was so particular on this point that she used to send her servant to church to see if all was clear. The fairies claimed green as their colour, and were consequently deeply grieved if proper attention was not paid to their claims, and invariably resented an injury done them. It seems to be on this account that green is regarded by the Scotch as an unlucky colour at weddings, in consequence of which no kale, cabbage, or other green vegetable may be served up on the occasion. As the

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fairies were so very strict, and deprived people of their rights, we might be inclined to dissent from Selden when he racily remarks that "It was never a merry world since the fairies left off dancing, and the parsons left off conjuring." Here it would seem as though fairies and parsons were once in league, and this may account for the expulsion of greens from the table and evergreens from the church on certain set occasions. Mr. King remarks on Selden's note that we can hardly foresee "what amount of merriness might return to us if the parsons could be persuaded to resume their conjuring caps; but we are sure there are a thousand good reasons for regretting the fairies. How much poetry has left the world since Oberon and Titania

"'Danced full oft in many a grene mead,'

"and the Cowslips were the pensioners of the fairy queen! In those days there was scarcely a flower in wood or on river bank but had its mysterious connection with the elfin-world, or with a spirit land yet more antique and shadowy. Hardly a tree in the greenwood—from the great Oak of Thor to the Elder with its white blossoms glimmering through the shade, but had its wild legends, its marvellous properties, and sometimes its special ghostly protector. Now-a-days, though the flowers are as bright, and the greenwood, though scarcely as widespreading, is yet as pleasant and as varied as ever, the elf is but rarely seen under the blossoms, and even the memory and the honours of Boscobel are fading away from the royal Oak. The belief, which in those old days gave life to moorland and forest, has disappeared. Like Aubrey's Cirencester ghost, the small people have, however, not vanished from middle earth without leaving a 'curious prefume' behind them; and it is still possible to trace their ancient presence, not only by the dark rings on the sward, but by the mark set by them on many a plant and flower, sometimes in the names which still cling to

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them, and sometimes in the shape of lingering folk-lore and tradition. In this way

"'The flower-inwoven mantle of the earth'

"has become a sort of palimpsest—an illuminated page on which the signs of many different ages lie half-concealed, one above another. Underneath the characters of the fairies lie those of the old northern deities—Woden, and Thor, and Freyja; and deeper still those of the more ancient world into which they intruded—the world of Pæon, the physician of Olympus, who bestowed his name on the Peony; and of Helen of Troy, whose virtues, if not her beauty, are commemorated in the Helenium or Elecampane 'of which herbe' (says old Gerarde) 'she had her hands full when she was carried off.' The deciphering of these overlying characters, if not always an easy, is for the most part a pleasant task, and one that leads us to some of the most famous of the world's centres, and into many of its most lovely nooks and corners."

PEONY (*Pœnia officinalis*).
a, blossom; *b*, stamen; *c*, burst pod; *d*, root.

Speaking of the Peony reminds me that it used to be customary in my native county and elsewhere for the people to have necklaces made of beads turned from the root of that plant, which

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they called "piney beads," and placed on the necks of their children to keep them from convulsions, as well as to assist them in cutting their teeth. This piece of superstition is probably of very ancient date (as Mrs. Latham remarks), for the Peony is known to have been held in such high repute of old as to be accounted of divine origin, an emanation from the moon, endowed with the property of shining in the night, of chasing away evil spirits, and protecting the houses near which it grew. According to Homer it was with the Peony that the great physician cured Phito of a wound inflicted by Hercules. In China the beautiful Moutan, which is one kind of Peony, is regarded with superstitious reverence and pride. I left the East just at the time of the Chinese New Year, when the flowers were in their prime, and saw many choice specimens of this plant in full bloom at the time. They were peculiarly fine in 1880, which led the Hong-Kong papers to notice them in the following words :—" Conspicuous amongst the new year displays of flowers in the Chinese shops to-day we notice three magnificent specimens of the *máu tán fá* (Moutan flower), commonly known from its scarcity 'as the Rich Man's flower.' These are Chinese Peonies from Fá-tí Gardens, Canton (just opposite my own residence in that city). The flower, from a very small, withered-like root, is in one case some seven inches in diameter, of a beautiful light-pink hue, and has been greatly admired by foreigners and Chinese alike. The others, not full blown, are even more pretty. The flowers are regular curios,—there being, we believe, nothing of the kind in our English flora." [7] I find the following interesting note on the Peony :—" On the death of a friend in the summer, an old lady, a relative, who went on a visit of condolence to the widow, went quietly into the garden and counted the flowers on the Peonies. On her return, after remarking that a dog was howling before the door but a short time before, when she was there, and that it was

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generally accounted a sign of death, she said she had counted the flowers on the Peonies in the garden, and there was an odd number on each plant, which was a sure sign of a death in the house before the year was out."

It is often difficult to classify superstitions, as they seem to cover so wide a range that at times they fall under no definite heads. Thus we read of the Strawberry—a plant which yields to none for pleasantness of taste and wholesomeness—that if any one who is suffering from a wound in his head should eat of them, they are sure to prove fatal. There is no county in which superstition has been more rife than in Devonshire, where I now reside. A few miles from my home is the village of Ide, close to which, by the side of the road, stands a "twisty tree," the bark of which goes round it after the fashion of a corkscrew, a peculiarity which is thus accounted for. The place was, according to long-received tradition, haunted in olden times by a troublesome spright, who turned the milk and the beer sour, kept the butter from coming, prevented the rising of the dough, frightened gentle maidens in the dark, set peaceable neighbours quarrelling, and soon made the village of Ide almost uninhabitable. An Oxford scholar was at last applied to, who succeeded in laying the ghost in this tree. All the former discomfort experienced by the quiet villagers was now at an end; but in consequence of the dislike which the spirit has for its prison-house, it never ceases to twist and wriggle round and round; whence the peculiar appearance of the tree. Herrick, whose name and rhymes have frequently been introduced in these pages, once lived for some years in Devonshire; but he regarded the people as "churlish as the seas," and even calls them "rude (almost) as rudest salvages." As he had few compliments for the people, the famous county itself was not much higher in his estimation.

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"More discontents I never had
Since I was born, than here;
Where I have been and still am sad,
In this dull Devon-shire."

One interested in flowers will find Devonshire anything but dull, at any rate, during the spring, summer, and autumn seasons. The world everywhere is dull in winter, so Devonia must not be charged for being on a par with the rest of the country. And as this fair county is famous for its flowers and ferns and plants, its flower-lore is likewise extensive. This we have already gathered to some extent in the foregoing pages. If a branch of the Christmas evergreens should be found in the house after Candlemas day, for example, the people consider it indicative of impending death or some other sad misfortune in store for the household. Here, as elsewhere, the first three days of March were formerly called "blind-days," and, being considered unlucky, the farmers would never sow any seed on these days. There is still a belief in Devonshire and in other places that if seeds, flowers, and plants be put in the ground on Good Friday, they will grow all the better for it; but, strange to say, exactly the reverse is believed by some people. In Sussex the peasants used, in my juvenile days, to look forward to Good Friday as a regular day for working in their cottage gardens, and I find the same in the neighbourhood in which I am now living. Abroad we find the belief in some parts that the potato thrives best if planted on Maundy-Thursday; if it be planted under certain stars it will become watery. Turnips must be planted on St. Margaret's day, and it will not do to carry a leaf from the field, otherwise the vegetable will become dry.

One of the most curious of superstitions is that which links up the life of a person with a flower. A friend of mine used to possess some of the hair of a sailor who was away on

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a long voyage, and whenever she wished to know if he still lived she would undo the hair and feel it. If her friend was no more, the hair would become stiff and dead. This class of superstitions is extensive, and has received a large share of attention, one branch of the subject being that which I have indicated, with which we have all grown familiar through reading such books as Grimm's "Household Stories." We call to mind the story of the Golden Children. A poor fisherman and his wife have two children. When they grow up they desire to see the world, but the parents are loth to let them leave their home, for when they have once gone, perhaps no more tidings will be heard of them. "Indeed!" replied the boys, "the two golden Lilies will be with you, and by them you can judge how it is with us. When they are fresh, we are in good health: should they fade, some misfortune has overtaken us; but when they die, we are dead." They left home, but one of them fell home-sick, and returned. As he one day stood by the two golden Lilies growing in the garden, suddenly the one which represented his brother fell. "Ah," said he, "my brother has met with some mishap, I must go and find him, for I may yet be able to save him from death." The father entreated him to stay, but he was soon on the back of his golden horse and away through the woods in search of his brother. He found him at last under the spell of a witch, and, having set him free, the two embraced each other. The father instantly knew that all was well, for as he stood by the flowers, all at once the golden Lily whose head had drooped, began to blossom again as fresh as ever! Again, in the story of the Twelve Brothers, a little girl goes into the garden and finds twelve Lilies growing there. Thinking to please her brothers by presenting them each with a flower, she plucks them, when her brothers are instantly changed into ravens. Such examples are common in the folk-tales of many, nay most, nations.

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Superstitions connecting the moon with plants and flowers are very common. The reason of this seems to be that it used to be generally believed that every plant was under the rule of some planet. Thus Culpepper writes of the Herb Robert that it will stay blood, heal wounds, and cure ulcers. "You may persuade yourself this is true" (he adds), "and also conceive a good reason for it; do but consider it as an herb of Venus, for all it hath a man's name." At the commencement of "The English Physician Enlarged" is an index telling where to find certain plants, "as also what planet governeth them." Thus "Heart Trefoil is under the dominion of the sun," but "Pearl Trefoil is a herb of the Moon," under which planet the Apple-tree also comes in Devonshire. This at least one would conclude from the fact that in this county the farmers and peasantry gather in the Apples which they intend to store away at the "shrinking of the moon." So long as the moon is increasing the Apples are full, and they will not keep. A gravedigger the other day remarked that a person we were burying could not be kept long as he died "full," seeing he had had some supper just before going to bed, never to rise again. So if an Apple is stored "full" it will not keep long; but it begins to fast as soon as the moon begins to wane. That is the argument, although you do not hear it reasoned out perhaps, in so many words. Another superstition among the same simple folk is to the effect that if the sun should shine on the Apple-trees on Christmas day, and the day be fine, it is an indication of good crops the ensuing year. On the other hand, a gloomy Christmas Day, with no sun, augurs ill. This may perhaps be a proper place for mentioning the old custom of blessing or wassailing the Apple-trees, of which we have so often heard. The custom has not yet died out; for on the 17th of January of the year 1882, the men and lads of Wiveliscombe, in the West of England, went round singing to the

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Apple-trees on the various farms as they used to do a century ago. This custom owes its origin to the superstition to which Herrick refers in the following lines from his *Hesperides*—

> "Wassaile the trees that they may beare
> You many a Plum and many a Peare;
> For more or lesse fruits they will bring,
> As you do give them wassailing."

There are many versions of the toast sung to the trees on this occasion, but none of them display any great amount of poetic genius. The lines, as given to me by one who used to join in the ceremony, are as follows :—

> "Health to thee, good Apple-tree!
> Well to bear hats full, caps full,
> Three bushel bags full."

The notes will enable the reader to compare the other versions. The toast having been sung, three cheers are given for the tree; and of late years, in the neighbourhood of Newton Abbot and Torquay, guns were fired as well. The custom has a long and interesting history. Some have suggested that as the Mistletoe grows largely on the Apple-tree, this latter came in for a share of the sanctity and reverence to which the Oak had laid claim. It is said that the Romans introduced the Apple-tree into England, and that the custom above referred to is observed in honour of Pomona, the goddess of fruit-trees, in memory of whom the people of Somersetshire still call a kind of cider-wine "Pomona." Others find in the custom a connecting link with the German methods of inciting the trees to fruitfulness; while some, finally, think that the ceremony is connected with the old customs observed still in the Black Mountains and elsewhere, and corresponding to the Chinese sun-worship at the time of the New Year. At any rate, seeing that all these explanations eventually lead us back

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to heathen times, we may feel sure that the superstition originated in the idea, either that the presiding deity of the trees would be thereby honoured and coaxed into a good humour, or that the sun-god would smile favourably upon the trees and make them fruitful.

Some Scotch superstitions are very curious. The Puff-ball is called "Blind Men's Een," and if by any means the dust from one should enter the eyes it was believed to cause certain blindness. In some parts of Buchan the Bluebell (*Campanula*) used to be called the "Aul' Man's Bell," and being regarded by many with a kind of dread, it was commonly left standing where found. Some curious superstitions connect animals with plants. There is a kind of thistle known as Hare's Lettuce, the old belief being that by eating this plant the hare recruits her strength, or recovers herself from summer madness. The Grete Herball tells us that the same plant was called Hare's Palace: "For yf the hare come under it, he is sure that no beast can touche hym." But as references to such superstitions may be indefinitely multiplied, I will close with the following example:—

The common Buttercup (*Ranunculus acris*) bears among rustics in the midland counties the vulgar name of "Crazy," for which, until lately, I could never account; but it would appear that this meadow plant is considered an "insane herb" by country people, for I heard lately, from a trustworthy source, that the smell of the flowers was considered to produce madness. "Throw those nasty flowers away," said a country woman to some children, who had gathered their handful of buttercups, "for the smell of them will make you mad." This must be the origin of the term "crazy" applied to the plant, but biting as the leaf is when chewed, what should have given an ill-reputation to the golden flowers? We are reminded of the name Drunkard, as applied by the Devonshire lads and lasses to the Horse Butter-

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cups or Bull's Eyes, as Marsh Marigolds are called in the West of England. Let no one after this despise our common flowers, or think lightly of their vulgar names, for much treasure may sometimes be found hidden under a rough expression or name.

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SPRUCE (*Abies pectinata*).

a, branchlet with anthers; *b*, branchlet with stamens; *c*, cone; *d*, scale of cone with seed; *e*, seed.

CHAPTER XI.

FLOWERS AND SHOWERS.

WE must not be misled into the supposition that this chapter will tell us about showers of flowers; although we do read in Eastern books, if not in those written in the West, of occurrences of this kind. Persons who are familiar with India and China, and the lives of Buddha and Confucius, will know that in those countries these two great men were supposed to have been honoured in a remarkable way at their birth. Mr. Edwin Arnold sweetly sings:

"In this wise was the holy Buddha born.
Queen Maya stood at noon, her days fulfilled,

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Under a Palsa in the Palace grounds,
A stately trunk, straight as a temple-shaft,
With crown of glossy leaves and fragrant blooms;
And, knowing the time come,—for all things knew,—
The conscious tree bent down its boughs to make
A bower about Queen Maya's majesty,
And Earth put forth a thousand sudden flowers
To spread a couch; while, ready for the bath,
The rock hard by gave out a limpid stream
Of crystal flow."

The Buddhists, a religious body numbering many millions of souls in China, Japan, Thibet, Siam, and other Eastern countries, derive their name and creed from this son of Maya; and many are the pretty legends told by them respecting flowers. They believe, for example, that not only do flowers announce the birth of a saint or deity, but also that the colour of the first flower upon which they fix their gaze will be the same as that of their own persons. Thus we are told that all the Devas of the Kâma Loka, or Love-Abode, are coloured according to the hue of the flower they first see after their birth in these heavens; if the flower is purple, so are they; and so, whether it be red, or yellow, or white. This sounds strange to English ears, but he who has gazed upon the four monstrous gods which guard the entrance to some Buddhist temples, and has noticed that one is green, another red, and so on, will find no difficulty in understanding this otherwise quaint conception. Another legend from the same source tells that when a god is about to be born in the celestial regions, the goddess who is to be his mother finds a flower in her hand; by means of this sign she is made aware that she will soon have a son. It is said of Queen Maya that she not only gave birth to her son on a flowery couch, but also held a flowering branch of some tree in her hand. A learned French writer aptly remarks that we have in these legends the counterparts of those which were common among the Greeks,

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who taught how Zeus reposed with Here on the summit of Ida upon a couch formed of Crocus, Hyacinth, and Lotus flowers, a cloud screening them meanwhile from the fierce blaze of the sun. In the old language of India, *Pushpa* meant a flower, and from this word one of the names of Buddha was derived, and Vishnu is designated by another epithet from the same source, which indicates that whenever he laughs flowers drop from his lips. In a Persian novel we also read of a queen who lets flowers fall from her mouth every time she laughs, and thus, when she is in good humour, there is a literal shower of flowers. Once more, the Chinese tell similar stories of their great sage Confucius, relating how wonderful animals came to greet his mother; and while the air resounded with stirring and delightful strains of music, a sweet fragrance tempered the atmosphere, as flowers fell around.[1] But such delights as these are not for ordinary mortals; and if for a god or a sage, the desert will rejoice and blossom as the Rose, we must be content with having the showers indicated by, while we do not look for them in the form of, flowers.

In yet another way flowers and showers are connected. The Lesser Celandine, as all who have examined the flower in spring know, has a number of roots about the size and shape of a grain of wheat. These are attached to each other by means of thin fibres, which may easily be broken. As these roots lie near the surface they are sometimes washed bare, and even detached from each other, by a violent shower, and left on the face of the earth, looking exactly as though some one had been sowing wheat. This peculiar circumstance has more than once given rise to the idea that it had rained wheat, until a more careful observation discovered the true origin of the matter. That people used to believe in the possibility of almost anything coming in the form of rain, has been shown by my friend

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Mr. Andrews in his quaint little "Book of Oddities;" and the people of China tell marvellous tales of the strange showers with which the Flowery Empire have been visited. But our business in this chapter is rather with the connection between flowers and the weather. The subject is sometimes spoken of as the weather-lore of plants; and every one is aware that plants were about the truest barometers that our ancestors possessed. Many of the names by which our common flowers are known in various places illustrate the way in which our forefathers regarded them as indicators of times and seasons. We will look at the matter in the broadest light, and notice the facts and superstitions respecting the connection of flowers with the changes in the weather and in the hour or time of the day. We shall be able to give a glance at the floral clock, and perhaps enter into some other points of interest connected with our subject.

In early times the clouds were frequently compared to a tree, for just as the tree cast a refreshing shade around the homeless savage, or protected the traveller from the fierce rays of the sun, or afforded fruit for the supply of his wants, so the clouds, as they covered the face of the sky and hid for a time the fiery eye of day, not only afforded shelter, but also caused the earth to bring forth fruit for man and beast. The comparison between a tree and a cloud having been established, it soon became customary to ask whether the trees ever rained as the clouds did, and men answered "Yes!" Many trees and plants have the property of absorbing a great quantity of moisture, which frequently collects at the point where the leaves are joined to the branch or stem, and finally of discharging it in drops in such a way as to give the tree all the appearance of producing a shower. This fact has come to the aid of the superstitious, and many a curious tale has been told respecting the "Rain-trees." Pietro Martire, for example, in describing the Iron Island, says:

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"On the 25th of September, 1493, we set sail from Gades (Cadiz), and on the 1st of October arrived at one of the Canary Isles called the Isle of Iron; where it is said that there is no other drinking water than such as comes in the form of dew from a tree which grows in an artificial lake at the summit of a mountain in the island." On this tradition an Italian poet has founded the first part of a poem entitled "The Ocean." But the tradition does not seem to have been generally known to English readers, for in 1877 the papers had a paragraph respecting a singular tree, which was not less beneficial than such valuable plants as the Eucalyptus and others, which have the property of destroying miasma. This tree, it was said, provided moisture in dry places, and it was anticipated that the "Rain-tree" would make the desert and the wild rejoice, by converting them into fertile gardens. A little investigation brought to light the fact that nearly a century and a half ago a Mr. Cockburn had made the following record: "Near the mountains of Vera Paz (Guatemala) we came out on a large plain, where were numbers of fine deer, and in the middle stood a tree of unusual size, spreading its branches over a vast compass of ground. We had perceived, at some distance off, the ground about it to be wet, at which we began to be somewhat surprised, as well knowing there had no rain fallen for near six months past. At last, to our great amazement, we saw water dropping, or, as it were, distilling fast from the end of every leaf." Good authorities state that the young leaves of the "Rain-tree" are still delicate and transparent in the month of April. During the whole day a fine spray of rain is to be noticed under the tree even in the driest air, which makes the soil all around quite moist. As the leaves develop, the deposit gradually diminishes, and ceases altogether when they have grown old. One writer asserts that it absorbs and condenses the humidity of the atmosphere with

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astonishing rapidity, and adds that people have frequently seen water ooze from the trunk and fall in rain from the branches in such quantity that the ground beneath is converted into a perfect swamp. As the tree is said to possess this property in the highest degree during the summer season especially, when the rivers are low and water is scarce, the suggestion has been made that it should be planted freely in the arid regions of Peru, for the benefit of the farmers there.

Dr. Spence, who has travelled in South America, thus writes:—"The Tamia-caspi, or Rain-tree, of the Eastern Peruvian Andes, is not a myth, but a fact, although not exactly in the way popular rumour has lately presented it. I first witnessed the phenomenon in September 1855, when residing at Tarapolo, a town, or large village, a few days eastward of Moyabamba. A little after seven o'clock we came under a lowish spreading tree, from which, with a perfectly clear sky overhead, a smart rain was falling. A glance upward showed a multitude of cicadas, sucking the juice of the tender young branches and leaves, and squirting forth slender streams of limpid fluid. My two Peruvians were already familiar with the phenomenon, and they knew very well that almost any tree, when in a state to afford food to the nearly omnivorous cicada, might become a Rain-tree." But although any one who has lived in the East, or in tropical climes where the cicada is abundant, will have become familiar with the sticky kind of dew here referred to, this alone will not account for all the phenomena connected with the matter. In China I found the cicada to be specially fond of the Banyan, but the Rain-tree, or the tree which has chiefly borne the name, seems to be a kind of Acacia. Further, the Apple-tree, Oak, Ash, Fig, Lime, Lotus, Olive, Palm, Black Poplar, and various other trees and plants have been regarded in various countries as endued with the power of producing showers. In New Zealand

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we find a tree possessed of this property, according to native belief; and this tree is said to have sprung from the leaves which fell from the crown of Hatu-patu, the god of the winds. In the Indian Archipelago there is a similar legend, and, in fact, everywhere we find its counterpart.

Linnæus divided flowers into three classes, according to their sensibility to atmospheric changes. In the first class he put Meteoric flowers, which less accurately observe the hour of folding, but are expanded sooner or later, according to the cloudiness, moisture, or pressure of the atmosphere. The second class bore the name of Tropical flowers, and included such as open in the morning and close before evening every day; but the hour of their expanding becomes earlier or later as the length of the day increases or decreases. Lastly, there are the Equinoctial flowers, or those which open at a certain and exact hour of the day, and for the most part close at another determinate hour. It was from the observation of these peculiarities in the movements of flowers that the celebrated botanist was able to arrange his flower clock. "It was a happy idea of Linnæus" (says Dr. Cooke) "to construct a 'floral clock,' with the hours representing the opening or closing of certain flowers. It was also the same botanist who applied the name of 'Meteoric flowers' to such as closed and expanded periodically, at or near the same period of time, or such as appeared to be influenced especially by definite atmospheric changes in opening or closing. Pretty and poetic as such a theory may be, it is doubtful if it extends beyond this. A dull day and a bright sunny one, a dry morning or a moist one, will certainly not produce the same results. The opening and closing, depending so much on light and temperature, will be related more to the bright, clear sky and the warm, genial atmosphere, than to the particular hour of the day. Admitting all these influences and conditions, it is doubtless true that

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under a normal condition there are many flowers which open or close nearly at the same time, or within an hour. It might be said that certain flowers have a manifest tendency to open or close at or about a certain time, unless this tendency is disturbed or thwarted by special interference. Probably this was all that Linnæus ever intended, and that his design was to indicate that some flowers expanded with the first break of day, others not until noon, and others again in the evening, or during the night." The author of "Leaves from the Book of Nature" tells us that he went a few years ago to see, near Upsala, the cottage of this father of modern botany, and that among all the relics carefully preserved near his home, there was no token of the pious reverence with which his countrymen honour his name more touching than his floral clock. In a half circle, carefully arranged around his writing-table, stood a large number of plants which opened their flowers each at a given time, so that they revealed at a glance to the great master the hour of the day. As every bird has its hour when it awakes and sends up its hymn of praise to its Maker, so every flower also has its time. I cannot here construct for my readers a floral clock, although they will be able to see what flowers can be so employed by consulting the works named in the notes; but it is easy to indicate the hour at which some of the commonest of our wild and cultivated flowers come into bloom. Some of these have so impressed men with their peculiar habit, that they have gained for themselves a name which indicates the exact hour or period at which they open their petals or hide their pretty faces. Some flowers open every morning and close at night, irrespective of the weather, others will only open when the sun shines, while others again come forth at night, or close their petals at midday if the sun is fierce and bright. The degree of light they require seems to determine the hour

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of the day at which they will unfold their beauty. The Daisy, for instance, like a true "day's eye," opens its white and crimson-tipped star to the early beams of the rising sun. The Morning-glory closes its sweet-scented flowers before the sun has risen high. The Dandelion opens between six and seven o'clock, and possesses a very peculiar means of sheltering itself from the heat of the sun, as it closes entirely whenever the warmth becomes excessive. The stalks of the down in the Dandelion contract closely together in moist and wet weather—a beautiful provision to secure its dispersion only on a dry day, when it is driven off by every zephyr. The school-boy often gathers the ripe stalk, and blows at the crown which contains the seeds attached to a coronet of delicate hairs, in order that he may learn the hour of the day.

'Dandelion, with globe of down,
The school-boy's clock in every town,
Which the truant puffs amain
To conjure lost hours back again."

DANDELION (*Leontodon Taraxacum*)
a, plant; *b*, blossom; *c*, *d*, fruit.

The Anemone is another of nature's own barometers; for at the approach of rain, or nightfall, it curls its petals up and goes to sleep. Our forefathers asserted that this was the work of the fairy who nestled inside the tent of fair leaves, while it drew the curtains close around it, just as it was wont to run

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up the stem and nestle quietly in the flowers of the Cowslip, or "Fairy Cup." More reliance is often placed in the forecastings of flowers and plants by our rural population, than in the various scientific appliances which have of late years been so abundantly invented. Perhaps there is no common flower which has gathered around it a greater degree of such confidence or a larger amount of weather-lore than the tiny scarlet Pimpernel. Its pretty, modest flower attracts attention involuntarily, and a little observation will show us how justly it merits the local names by which it is known. From its habit of closing its blossoms about two o'clock it has gained the name of Shepherds' Clock, a name which is also applied to the Goat's Beard. Some call it also John-go-to-bed-at-noon, for the same reason. According to a well-known proverb—

> "No ear hath heard, no tongue can tell,
> The virtues of the Pimpernel;"

for it was not only used as a charm against witchcraft, but old Gerarde tells us that in his day country-people prognosticated fine or wet weather by noticing in the morning whether the flowers of the plant were open or closed. On account of its delicate sense of perceiving the proximity of a shower, and closing its petals before one comes, the Pimpernel has gained for itself the name of Poor-man's Weather-glass, or Shepherd's Weather-glass. The following lines from the "Botanical Looker-out" (p. 168) are too sweet and apposite to be passed by:—

> "Come, tell me, thou coy little flower,
> Converging thy petals again,
> Who gave thee the magical power
> Of shutting thy cup on the rain?
> While many a beautiful bow'r
> Is drenched in nectareous dew,

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Seal'd up is your scarlet-tinged flower,
And the rain peals in vain upon you.

"The Cowslip and Primrose can sip
The pure mountain dew as it flows,
But you, ere it touches your lips
Coyly raise your red petals and close;
The Rose and the Sweet-briar drink
With pleasure the stores of the sky;
And why should your modesty shrink
From a drop in that little pink eye?"

Whatever the barometer may indicate, if the Red Pimpernel has its flowers expanded fully in the morning, there will, to a certainty, be no rain of any consequence on that day, and umbrella and macintosh may be laid aside. But although the Pimpernel is more sensitive in this respect than many other English flowers, it is not by any means the only one that possesses these peculiarities. Lord Bacon, who was remarkably attentive to all the appearances and changes of natural objects, says respecting the Chickweed (which has, however, in some cases been confused with the Pimpernel), that when the flower expands boldly and fully, no rain will happen for four hours or upwards; if it continues in that open state, no rain will disturb the summer's day; but if it entirely shuts up or veils the white flower with its green mantle, let the traveller put on his great-coat, and the plough-man, with his beast of draught, expect rest from their labour. If the flowers of the Siberian Sow-thistle keep open all night, rain will certainly fall next day, say the weather-wise. The different species of Trefoil or Clover-grass always contract their leaves at the approach of a storm; in consequence of which these plants have been termed the "husbandman's barometer." It used to be said that the leaves felt rough to the touch when stormy and tempestuous weather was at hand; and it was even asserted that they would "start and rise up, as if afraid of an assault."

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If the African Marigold does not open its flowers in the morning about seven o'clock, says an old writer, you may be sure it will rain that day, unless it thunders.

Mr. Willsford tells us that Heliotropes and Marigolds "do not only presage stormy weather, by closing or contracting together their leaves, but turn towards the sun's rays all the day, and in the evening shut up shop." With reference to this we have more than one plant named Turn-sole, or Heliotrope. It has been remarked of the Sun-flower, and other plants whose flowers are compound and yellow, in shape and appearance like the orb of day, that during the whole day they turn their flowers towards the sun—viz., to the east in the morning, to the south at noon, and to the west towards evening. This, it is said, is very observable in the Sow-thistle (*Sonchus arvensis*); and in old works the Wartwort was also called Turn-sole from its being supposed to enjoy the privilege of always gazing in old Sol's bright face, and turning a wistful glance towards him as he scampers across the celestial plains. Shakspere tells us of

> "The Marigold that goes to bed with the sun,
> And with him rises weeping;"

and in old dictionaries this flower is called a Heliotrope, and described as following the sun. It was its attribute of opening and shutting at the sun's bidding which made this flower such a favourite with the old writers, especially those who wrote on religious emblems. "It was to them" (says Rev. H. Ellacombe) "the emblem of constancy in affection, and sympathy in joy and sorrow, though it was also the emblem of the fawning courtier, who can only shine when everything is bright. As the emblem of constancy, it was to the old writers what the Sunflower was to Moore:

> "'The Sunflower turns on her god when he sets
> The same look which she did when he rose.'"

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"It was the Heliotrope, or Solsequium, or Turnesol of our forefathers, and is the flower often alluded to under that name." St. Frances de Sales remarks that "all yellow flowers, and above all those that the Greeks call Heliotrope, and we call Sunflower, not only rejoice at the sight of the sun, but follow with loving fidelity the attraction of its rays, gazing at the sun, and turning towards it from its rising to its setting. Linnæus quotes a similar piece of weather-lore in connection with the Wild Mignonette. Withers, a contemporary of Shakspere's later life, thus writes:

"When with a serious musing I behold
The grateful and obsequious Marigold
How duly every morning she displays
Her open breast when Phœbus spreads his rays;
How she observes him in his daily walk,
Still bending towards him her small slender stalk,
How, when he down declines, she droops and mourns,
Bedewed, as 'twere, with tears till he returns;
And how she veils her flowers when he is gone:
When this I meditate, methinks the flowers
Have spirits far more generous than ours."

One more note on this plant may be made in passing. In the chancel of Berry Narbor Church, Devonshire, the following epitaph, containing a quaint allusion to the old idea respecting the Marigold, may still be seen:—

"Dedicated to the Pretious Memorie of Mary ye deare and only daughter of George Westwood, Pastor of this Church and of Frances his wife; who, leaving this vale of miserie for a mansion in Felicitie we heer entered—Januar. 31. Anno Domini. 1648. Œtat suæ 7.

"This Mary-gold lo! here doth shew
Marie worth gold lies near below;
Cut doune by death, ye fair'st-gilt flour
Flourish and fade doth in an hour.
The Mary-gold in sunshine spread
When cloudie clos'd doth bow the head,
This orient plant retains its guise
With splendent Sol to set and rise—
Ev'n so this Virgin Marie Rose,
In life soon nipt, in death fresh grows."

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Coles tells us, in his "Knowledge of Plants," that if the down flies off Coltsfoot, Dandelion, or Thistles, when there is no wind, it is a certain sign of rain. It used to be common among our poorer people in former times to gather the Fuller's Teazle, and hang it up in their cottages under the superstitious notion that when a change of weather was at hand it would alter its appearance. The flowers of the plant called Chick-wintergreen or Winter-green Chickweed is said to droop in the night, lest rain or moisture should injure the fertilizing pollen. One kind of wood-sorrel shuts up or doubles its leaves before storms and tempests, but in a serene sky expands or unfolds them, so that husbandmen study its appearance in order to foretell the approach of a storm. The same plant also compresses each triplet of leaves closely together at the first indication of evening damp, a peculiarity we have observed also in the Sensitive Plant.[2]

It was customary in the seventeenth century to set fire to growing ferns, under the belief that this practice would produce rain. There can be little doubt that the custom of "firing" the bracken which grows in such quantities on the Devonshire moors, originated in this practice; but whether the results anticipated always follow or not, we do not know a prettier sight than that of the fern-fires dotting the moors late on a summer's evening, and lighting up the country round with their radiant glow. To a stranger these sights will at first occasion alarm; and, when I first saw them, vivid recollections of raging conflagrations in Eastern cities rushed to my mind, and filled me with fear and anxiety, till I knew that there was no danger to property or life. A curious illustration of the old belief is furnished by an official letter from the Earl of Pembroke and Montgomery, admonishing the High Sheriff of Staffordshire to forbear for awhile the burning of ferns during the visit to that county of King Charles I., as His Majesty, who had a right

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to ask for royal weather, is "desirous that the country and himself may enjoy fair weather as long as he remains in those parts."

Many are the plants which were either used to ward off the evil effects of the thunderstorm, or were believed to be specially free from danger of bad results at such times. Some trees and plants, however, were peculiarly liable to the stroke of the electric current. In illustration of these statements we find that in Eastern Prussia wreaths of Chamomile-flowers are hung up in the houses on St. John's Day as a preservative against storms. The Houseleek preserves the house on which it grows from lightning, and is known in some places as Thunder-beard. One may safely shelter under the Elder-tree, for the lightning never, according to popular superstition, strikes it, since the cross was made of its wood. As Jupiter had a special regard for the Bay, it was regarded as a protection against thunder; and as it resisted lightning, Tiberius is said to have shaded his head with branches of that tree during the raging of a storm. Sir Thomas Browne speaks of it as "protecting from the mischief of thunder and lightning, a quality common with the Fig-tree, eagle, and skin of a seal." In Devonshire I find that many people still regard the Elm as enjoying the same immunity from danger. I have already given many illustrations of this subject in the foregoing chapters, and shall therefore endeavour not to repeat what I have there said. Opinions are somewhat conflicting respecting the Oak. By some it was believed that the elements respected it, and that the lightning would never burn it. Some even asserted that the Oak, as being Jupiter's special tree, would not be struck by the storm, and accordingly the saying went :—

"Strike Elm, strike Rowan,
Not the Oak."

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But a more common saying contradicts this, and says:

"Beware of an Oak,
It draws the Stroke."

I have already referred to the proverbs which teach us how a future hard winter is indicated by the abundant crop of wild fruits which the kind Being in heaven has been preparing for the use of the fowls of the air when their other provisions fail. Lord Bacon says that wet summers are generally attended with an uncommon quantity of seeds on the White-thorn and Dog-rose, and their unusual fruitfulness is a sign of a severe winter. The winter of 1881 was in itself sufficient to disprove this, for a larger crop of such fruits and a milder winter surely never went hand in hand before. The Cornishman says—

"Many Slones, many groans;"

and others have it thus—

"Many Sloes, many cold toes;"

while the Scotchman will put it—

"A Haw year, a snaw year."

The Scotch also regard the appearance of an abundance of blossom on Broom and Furze, or Whin, as indicative of a good crop; while many held that the blossom on Turnips going to seed prognosticated the same event. The prevalence of berries on Holly-bushes is generally supposed to indicate a cold winter, and in most country places still you will be reminded that if the Oak bear many acorns or masts, it foreshows a long and hard winter. A good nut year is regarded by many farmers as a favourable omen; and if at the fall of the leaf in October many of the bunches hang withering on the boughs, instead of falling off, it betokens a frosty winter and much snow. Farmers frequently used to arrange their planting, sowing, and other

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agricultural operations by the order observed by certain plants and trees in coming into leaf, or similar natural phenomena. Between the Oak and the Ash a species of rivalry for the pre-eminence has been maintained from a very early period to the present, when, if more serious omens are no longer afforded by them, it is still possible, as those who are learned in weather signs assert, to predict much from the tree which first unfolds her leaves.

"If the Oak's before the Ash,
Then you may expect a splash;
But if the Ash is 'fore the Oak,
Then you must beware a soak."

The Kentish people, however, cannot afford to waste their words after this fashion. When they are speaking in spring-time of the two trees coming into leaf they express their sentiment in four brief words:

"Oak, smoke; Ash, squash."

It is believed that if the Oak is the first to burst into leaf, the summer will be a hot one; if the Ash, the season will be wet. In Gloucestershire it is a common saying that after the Mulberry-tree has put forth her green leaf there will be no more frost. An old proverb reminds us that—

"March dry, good Rye;
April wet, good Wheat."

This bears some resemblance to the Scotch saying, the following rhyme being common still among the peasantry north of the Tweed:

"Mony rains, mony Rowans;
Mony Rowans, mony Yewns."

By Yewns we are to understand the light grain which the farmer

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finds such a source of anxiety to him in a bad season. Everyone knows that the Rowans are the bright scarlet berries of the Mountain-ash or Rowan-tree, around which so much folk-lore has gathered. The berries are never ripe before harvest; and it is to this day a common saying that many of them follow a wet season. The blossoming of the Bramble early in June is taken by many as an indication of an early harvest. The leafing of the Elm was formerly made to regulate field operations in some places. The rhyme says:

> "When the Elmen leaf is as big as a mouse's ear
> Then to sow Barley never fear;
> When the Elmen leaf is as big as an ox's eye,
> Then say I 'Hie! boys, hie!'"

The farm-labourer in Suffolk will tell you that if you

> "Cut your thistles before St. John,
> You will have two instead of one."

If spring-flowers blossom in autumn they portend death; and if Roses and Violets are plentiful at that season some epidemic may be expected. The Daisy comes into notice in the saying that it is not spring till you can put your foot on twelve of those flowers. The most careless observer of plants cannot fail to have been struck by the fact that the Daisy not only closes its petals at night, but that they are also carefully folded over the yellow disc in rainy weather. It has thus the power of preserving the parts which are needful for fructification from the rains of the day and the dews of the night. In fact, the study of the structure and habits of this commonest of English flowers is calculated to fill the mind with wonder and admiration. But may not the same be said of all God's works? When we consider them, "What is man, that Thou art mindful of him, or the son of man that Thou visitest him?"

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On the Continent, the Carline Thistle, a kind of Immortelle, is frequently fastened against the doors of the cottagers to indicate the state of the weather, which it does by always closing up before rain. In the same way our own peasantry employ bits of sea-weed, which become moist and watery on the approach of a storm or in damp weather. Years ago the timber buyers in London used to abstain from felling Oak-trees when the wind was in the east, it being superstitiously believed that the bark would be difficult to strip off if the trees were cut down at such a time. Urgent business and other things seem to be fast driving such notions out of the country, for the Devonshire people are generally regarded as being the last to hold to an old tradition; yet I had a striking proof the other day that here the notion does not now prevail. We were running along the valley of the Teign one evening in April by rail, and observed a number of trees lying by the sides of the fields. The farmers remarked that the "ripping" had been unusually free and good this spring, yet strange to say for nearly a fortnight east winds had prevailed! Thus many of our old superstitions are one by one receiving their death-blow. There is a rhyme respecting the Wind-flower, describing it as the

> "Coy Anemone, that ne'er uncloses
> Her lips until they're blown on by the wind."

The saying is that it received its name from this fact, that until the winds of March began to blow the flower refused to open its petals.[8]

I have already alluded to the cuckoo more than once, but have not exhausted the lore which connects its name with flowers and showers. Hesiod tells us that "If it should happen to rain three days together, when the cuckoo sings among the Oak-trees, then late sowing will be as good as early sowing." When the cuckoo appeared in Egypt it was the time for Wheat and Barley harvest.

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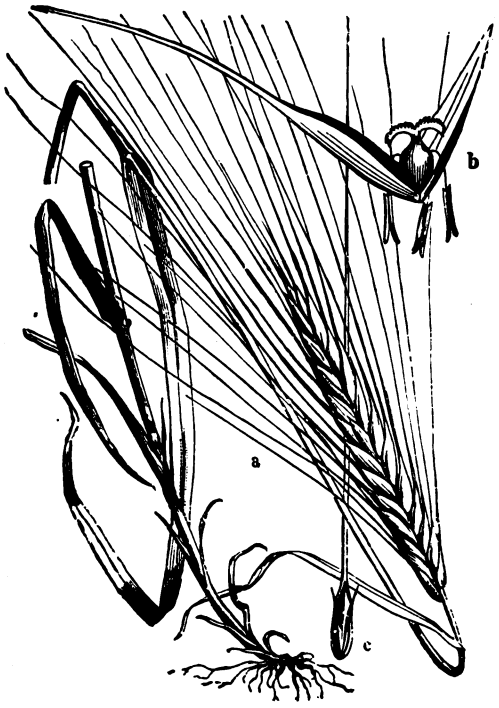
Mr. Hardy has written a popular history of the cuckoo, from which we are able to glean some interesting facts. As the cuckoo only returns to our shores at a certain time, it has been customary to predict, from his appearance, what kind of season will follow; and farmers have in all ages placed great reliance on omens of weather and crops drawn from this source. A hundred years ago a Norwich farmer wrote that "The present appearance for the greatest appearance of Barley is from the seed sown on the earliest sound of the cuckoo, and while the buds of Blackthorn were yet turgid, than what was delayed to the frequent note of the former, and the expansion of bloom in the latter." It was once a custom among farmers in the southern counties of Scotland never to sow their Peas till the swallows made their appearance. Pliny says that vine-dressers were anciently called cuckoos; *i.e.*, slothful, because they deferred cutting their vines till that bird began to sing, which was later than the right time. In Berwickshire those Oats which are sown after the 1st of April are called Gowk's Oats, or Cuckoo's Oats; so that if the March weather



BARLEY (*Hordeum vulgare*).
b, blossom; *c*, fruit and grain.

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admits of the farm work being got forward it is remarked that "there will be no Gowk Oats this year." The following proverb is much used in some places:—

"Cuckoo Oats and Woodcock Hay
Make a farmer run away."

By this we are to understand that if the spring is so backward that the Oats cannot be sown till the cuckoo is heard, or the autumn so wet that the hay cannot be gathered in till the woodcocks come over, the farmer is sure to suffer great loss. So much for her coming, and bringing the delights of spring in her train.

"She sucks the sweet flowers to make her voice clear,
That she may sing 'cuckoo' three months of the year."

We have also some indication of the season, and the state of the flowers when she leaves us again for sunnier climes:—

"Nor does she cease
Her changeless note, until the Broom, full blown,
Gives warning that her time for flight has come."

Besides affording prognostics of weather, many plants fold themselves up at particular hours, with such regularity as to have acquired names from this property. The following are some of the more remarkable plants of this description, and others will be found referred to in the chapter on Flowers and the Seasons. There is the Goat's-beard, which Gerarde thus describes:—"The floures grow at the top of the stalkes, consisting of a number of purple leaves, dasht over as it were with a little yellow dust, set about with nine or ten sharpe pointed greene leaves; the whole floure resembles a star when it is spred abroad; for it shutteth itselfe at twelve of the clocke, and sheweth not his face open untill the next dayes sun doth make it floure anew, whereupon it was called

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Go-to-bed-at-noon: when these floures be come to their full maturitie and ripeness, they grow into a *downy blow-ball,* like those of Dandelion, which is carried away with the winde." Ben Jonson says:

> "Her treading would not bend a blade of grass,
> Or shake the *downy blow-ball* from his stalk."

Speaking of the peculiar habit of some plants, M. S. de Vere says: "Others love late hours; the Evening Primrose opens its golden eyes in the sweet hour of eve, and retires before the returning glare of day. The brilliant White Lotus, opening when the sun rises, and closing when he sets, still loves shade so well, that, when it has no shelter to screen itself, it folds up its pure leaves as soon as the sun reaches the zenith, as though unable to endure the too ardent rays of the luminary that called it into life. There are, on the other hand, also, bats and owls found among plants, wide-awake all night long. The Convolvulus of the tropics blooms only at night, and so does that magnificent Cactus, the large flowered Torch-thistle. Late in the silent night, when all other flowers are sleeping, this strange plant, with its dry, bare stem, unfolds its gorgeous, vanilla-scented leaves." The Four-o'clock (*Mirabilis*), which grows in the Malay Archipelago, and is there frequently known as Princess'-leaf, is a beautiful plant in its native climes. It has gained its name from the peculiar habit of opening its flowers at four o'clock in the evening and keeping them open till the early morning. This plant is sometimes taken from the woods and placed in a conspicuous place in the gardens of the natives, that it may answer the purpose of a dial or clock, especially in cloudy weather, when observations cannot be taken by the sun, upon which people destitute of watches and clocks very largely depend. The Evening Primrose is well known from its regularly opening about the time of sunset, and shutting again with

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a loud popping noise about sunrise. After six o'clock these flowers regularly report the approach of night. The Tamarind-tree, the Water-lily, *Victoria regia*, and many others expand their petals during the night; and there is a species of Aloes which gradually opens its flowers about five o'clock in the evening, and, when fully expanded, they droop and die. Several species of the Cereus are nocturnal flowers, but I have already spoken of the finest of these.

Many other plants are known to undergo curious changes at particular periods of the day or night, or under the influence of the weather, but to write of these is not my work except in so far as they might be associated with popular superstitions or mythic ideas. Dr. Cooke's interesting work on the "Freaks and Marvels of Plant Life" exactly fills up this place. I will refer to one of these plants, because its name lends itself to the imagination, and leads us to suspect that on the plains of Tartary, where it grows, the "Wind-witch" has some curious stories attached to it. This is a kind of Thistle, and grows to such a size as to be capable of affording shelter to the huts and hovels temporarily erected in the distant Russian steppes. Professor Schleiden, who explored these regions, tells us that in autumn the stem of the thistle rots off, and the globe of branches dries up into a ball, which becomes as light as a feather, and is driven over the steppes by the autumnal winds, which lift it high in the air. Numbers of such balls often fly at once over the plain with such rapidity that no horseman can catch them; now hopping with short, quick springs along the ground, onward in a spirit-like dance over the turf, now caught by an eddy, rising suddenly a hundred feet in the air. Often one Wind-witch hangs on to another, and others soon join the company; while the gigantic yet airy mass rolls away before the piping east wind. It is in this way that in the East, where nature has been so lavish and bounteous, one often witnesses sights that perfectly astound the sober English-

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man, who has been used to the dwarfed and stunted vegetation of these colder climes all his life. But I think, nevertheless, that we have now learned enough to assure us that if we cannot do things on so large a scale as they do in tropical countries (not that Tartary is one of these), we can at any rate find as much to interest and instruct us in our humbler plants at home as any one could possibly desire; and there is little danger of our ever exhausting the wonders which are associated with even our most modest of flowers.

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BLACKBERRY (*Rubus fruticosus*).

a, spray of blossom; *b*, leaf; *c*, blossom; *d*, fruit; *e*, the same in sections.

CHAPTER XII.

CURIOUS BELIEFS OF HERBALISTS.

BY Herbalists we mean those medicine-men of past ages —if we may use the term without danger of suggesting the medicine-men of Africa and other savage lands— who placed implicit faith in the use of herbs, and found in them virtues of amazing kinds. But the term may also be extended to include the many credulous people, even of the present day, who use flowers and herbs for various purposes

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without knowing anything of their medical properties, in virtue of the traditions which still cling to them with leech-like tenacity, and on account of their having been for ages past applied to these same uses. Every one knows that many of our herbs, plants, and flowers have valuable medicinal properties; with these we have here nothing to do; our present object is to look at some of the superstitious notions which have been held in the past, and are still firmly maintained in many of our country villages and hamlets, respecting the use of certain plants and herbs, owing to some peculiarity in their form, time of growth, period of coming into blossom, or other similar property.

At the very outset it will be necessary to call attention to what is popularly known as the Doctrine of Signatures. "This was a system for discovering the medicinal uses of a plant from something in its external appearance that resembled the disease it would cure, and proceeded upon the belief that God had in this indicated its especial virtues. Thus the hard, stony seeds of the Gromwell must be good for gravel, and the knotty tubers of Scrophularia for scrofulous glands; while the scaly pappus of Scabiosa showed it to be a specific in leprous diseases; the spotted leaves of Pulmonaria, that it was a sovereign remedy for tuberculous lungs; and the growth of Saxifrage in the fissures of rocks, that it would disintegrate stone in the bladder." If the more youthful reader should find this passage somewhat difficult to comprehend, we hope to make it clearer as we proceed, for it is quite possible that we may have to call up some of the plants here mentioned for closer analysis and investigation. In an old work on the "Art of Simpling" we are told that "Though Sin and Sathan have plunged mankinde into an Ocean of Infirmities, yet the mercy of God, which is over all His workes, maketh Grasse to grow upon the Mountaines, and Herbes for the use of men, and hath not only stamped upon them a dis-

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tinct forme, but also given them particular Signatures, whereby a man may read, even in legible characters, the use of them." Those who live in country places, and make themselves at home with the peasants in their simple life and homely dwellings, will often have heard them say that if a child is suffering from nettle-rash some Nettle-tea should be made for it. Here we have an interesting illustration of the Doctrine of Signatures, and one which all will be able to understand. In some parts of England it is still usual to apply the blood-stone to prevent bleeding from the nose, although a key often takes its place in houses where the blood-stone is not kept. In the same way when people were suffering from jaundice, which shows itself, as its name indicates, in the *yellow* colour of the skin, they were advised to take Turmeric as a remedy. Now Turmeric is the root of a plant found in India and elsewhere, which is used for making a yellow dye. You can judge of its colour when you know that it is the Turmeric which makes the curry powder, employed so largely in the East, of such a golden hue; and it was not to be wondered at that people should suppose some affinity between jaundice, the yellow complaint, and Turmeric, the yellow herb. It was on account of the great respiratory power of the fox that his lungs were thought to be good for asthma, and from the same consideration many savage peoples will not eat the flesh of a deer lest they should become timid; while they will pay anything for the heart of a tiger, and even drink the blood and eat the flesh of a brave warrior whom they have taken in battle, in order that they may be endued with the same undaunted courage as these possessed.

The Rose, Queen of flowers, is associated with an ancient charm once universal in Germany against bleeding from the nose and other parts. In some parts of the Empire, as, for example, in Westphalia, the formula runs thus:—"Abek, Wabek,

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Tabek; in Christ's garden stand three red Roses—one for the good God, the other for God's blood, the third for the angel Gabriel; blood, I pray you, cease to flow!" There are various versions of the charm; one other may be given which is said to be used in Swabia. "On our Lord Jesus' grave spring three Roses—the first is Hope, the second Patience, the third God's Will: blood, I pray you, be still!"

The Thistle, which was sacred to Thor, was once highly valued for magical purposes, and in East Prussia still, if any domestic animal has a sore, it is believed that a cure may be effected by gathering four red Thistle blossoms before the break of day, and putting one in each of the four points of the compass with a stone in the middle between them. We still have a Lady's Thistle and a Blessed Thistle; the former dedicated to the Virgin on account of the white spots on its leaves, the latter so called because it was regarded as possessing the property of counteracting the effects of poison. An old writer remarks of this plant that "It is called Carduus Benedictus, or Blessed Thistle, or Holy Thistle; I suppose the name was put upon it by some that had little holiness in themselves. It is an herb of Mars, and under the sign Aries. Now, in handling this herb, I shall give you a rational pattern of all the rest: and if you please to view them throughout the book, you shall to your content find it true. It helpeth swimmings and giddiness of the head, or the disease called Vertigo, because Aries is in the house of Mars. It is an excellent remedy against the yellow jaundice, and other infirmities of the gall, because Mars governs choler. It strengthens the attractive faculty in man, and clarifies the blood, because the one is ruled by Mars. The continual drinking the decoction of it helps red faces, tetters, and ring-worms, because Mars causeth them. It helps the plague, sores, boils, and itch, the bitings of mad dogs and venomous beasts,

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all which infirmities are under Mars; thus you see what it doeth by sympathy. By antipathy to other planets it strengthens the memory, cures deafness," and so on. Truly in the handling of this herb we have a rational pattern of all the rest, for if you were to read our old herbals through, this would be the kind of thing you would find from beginning to end. Truly a Blessed Thistle that could be put to so many uses! But with this illustration I shall as far as possible avoid the herbalists, and their descriptions of the qualities of plants, and come to the actual use of curious means for curing diseases. Before we take leave of the Thistle, however, let me remark that there is another called Melancholy Thistle, concerning which our author remarks: "Dioscorides saith, the root borne about one doth expel melancholy, and remove all diseases connected therewith. Modern writers laugh at him: *Let them laugh that win;* my opinion is, that it is the best remedy against all melancholy diseases that grow; they that please to use it." He, however, adds that it should be taken in wine—which cheers the heart of man!

Professor Earle remarks that whatever was scientific in the art of medicine was centred in the study of herbs, and the materials of the healing art were wholly vegetable. The mineral and chemical remedies are comparatively modern, and it is chiefly to the Arabic physicians, who some centuries ago exerted such an influence on Spain and other places on the Continent, that we owe our knowledge of these medicines. This priority of herbal remedies has left its trace in the vocabulary of our language. "The term *drug* is from the Anglo-Saxon *drigan*, to dry; and drugs at first were dried herbs. Thus the study of plants was identified with medicine by an inveterate tradition." Accepting for the nonce the explanation of the word drug, as set forth by the learned professor, let us see if we can find

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elsewhere a similar association of flowers and plants with doctors' shops. We are informed that the Red Indians of America, whose language is written pictorially, draw a tree with a pair of human legs—a mandrake in fact—in order to set forth the idea of a herbalist or professor of botany, while a doctor, skilled in medicine and endowed with the power of ubiquity, is denoted by a figure with a plant for its head, and possessed of a pair of wings.

Writing of America one botanist says that "when our forefathers came to this country they found the natives in possession of much medical knowledge of plants. Having no remedies prepared by scientific skill, the Indians were led, by necessity, to the use of those which nature afforded them; and, by experience and observation, they had arrived at many valuable conclusions as to the qualities of plants. Their mode of life, leading them to penetrate the shades of the forest, and to climb the mountain precipices, naturally associated them much with the vegetable world. The Indian woman, the patient sharer in these excursions, was led to look for such plants as she might use for the diseases of her family. Each new and curious plant, though not viewed by her with the eye of a botanist, was regarded with scrutinizing attention: the colour, taste, and smell were carefully remarked, as indications of its properties. But the discoveries and observations of the Indians have perished with themselves; having had no system for the classification or description of plants, nor any written language by which such a system might have been conveyed to others, no other vestige remains than uncertain tradition of their knowledge of the medicinal qualities of plants." I might have adduced illustrations from various other sources, but shall be content with making one appeal to my own personal experience.

When I first read the remarks of Professor Earle, I was

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instantly carried in imagination back to the narrow streets of a Chinese city, where I pictured myself inside a native doctor's shop. The outer walls were covered with old plasters made of herb ointments, which patients had used, and which, when they had done their work, were stuck up on the doctor's walls as advertisements of his skill in the healing art! My mental eye scanned the bundles of herbs which covered the ceiling and inner walls of the building, just as my physical eye had often done a year or two ago, as I looked in vain for any other sign of medicine. Then I remembered that in Chinese the word for medicine—which in the Court dialect is pronounced *Yoh*, and in Cantoneæ *Yéuk*—is composed of two elements, one phonetic, and giving the sound to the compound character; the other ideographic, and fixing the idea. The ideograph is the word for *herb*, and is joined to the phonetic *yoh* or *yéuk;* so that when one sees the word it is at once concluded that it has to do with herbs, and is pronounced as above, while the actual meaning is "medicine." Thus in Chinese medicine herbs are indispensable, while the fact shows itself there in the present vocabulary, just as we are told it does in English. In both countries a medicine shop used to be a herb shop. The Chinese are indebted to foreigners largely for the introduction of mineral and chemical remedies, as Europeans were to the Arabs.[1]

Let us look at some of the uses to which flowers and plants have been put. Herbs may be considered in reference to their shape, colour, or season. "Many herbs are used for curative purposes simply because of their form or marks: thus Wood-sorrel, being shaped like a heart, is used as a *cordial;* Liver-wort for the *liver;* the Celandine, which has yellow juice, for the *jaundice;* Herb-dragon, which is speckled like a dragon, to counteract the poison of serpents, and so on." I have spoken of the Nettle. Following the Doctrine of Signatures, a stinging

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plant ought to be good for a stinging complaint, and a few years ago I heard a woman in a quiet little Sussex village ordering her son to go and find some Nettles that she might make some tea and give to her little girl who was suffering from nettle-rash. But in Devonshire the plant has another use, for the Rev. Treasurer Hawker recently informed the Devonshire Association that when his daughter went on one occasion to visit a sick old woman in the village of Berry Narbor, the patient said: "My grandchild had bad eyes, and we were told that he could be cured only by a woman, who had never seen her father, blowing into the lad's eyes through a hole in a Nettle-leaf, before she had put her hand to anything for the day." His father took him every morning for nine days following to such a person at Ilfracombe, and his eyes got quite well. For a girl suffering in this way a man who had never seen his mother must be employed. In Sussex, if we stung our hands with the common Nettles, the cure always recommended was as follows:—"Look for a large Dock leaf, and having found it, rub some spittle over the part affected, and apply the leaf." In many places a charm used to be repeated, which we find referred to by Chaucer. It runs thus:—

"Nettle out, Dock in—
Dock remove the Nettle sting!"

Some have the following version:—

"In Dock, out Nettle,
Don't let the blood settle;"

while the north-country form of the charm is slightly different:

"Docken in and Nettle out,
Like an auld wife's dish clout."

Then there is the famous Fern, of which I have already written, and which used a century or two ago to be regarded as a weed,

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only to be classed with "Thorns and Briers, and other ditch trumpery." The fact, no doubt, is, as Mr. Ellacombe has suggested, that ferns were considered something "uncanny and eerie." Our ancestors could not understand a plant which seemed to them to have neither flower nor seed, and so they boldly asserted it *had* neither. Nearly three centuries ago Lyte remarked that "This kinde of Ferne beareth neither flowers nor sede, except we shall take for sede the black spots growing on the back sides of the leaves, the whiche some do gather, thinking to worke wonders, but to say the trueth it is nothing els but trumperie and superstition." A plant so strange must needs have strange qualities; but the peculiar power attributed to it of making men invisible arose on this wise. It was the age in which the Doctrine of Signatures was fully believed in; according to which doctrine nature had, in giving particular shapes to leaves and flowers, thereby plainly taught for what diseases they were specially useful.[2] Thus a heart-shaped leaf was for heart disease, a bright-eyed flower was for the eyes, a foot-shaped flower or leaf would certainly cure the gout, and so on. Then when they found a plant which distinctly grew and increased, but of which the organs of fructification were invisible, it was a clear conclusion that, properly used, the plant would confer the gift of invisibility. Whether the people really believed this or not we cannot say, but they were quite ready to believe any wonder connected with the plant, and so it was a constant advertisement with the quacks. The only difficulty about accepting this ingenious suggestion lies in the fact that in Russia, France, and Germany exactly the same powers were attributed to the Fern; so we shall probably have to go back to a time earlier still, when we shall find, without doubt, that the notion came down from the earliest times before the separation of the old Aryan family. Even in Addison's time, as the *Tatler* informs us, "it was

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impossible to walk the streets without having an advertisement thrust into your hand of a doctor who had arrived at the knowledge of the Green and Red Dragon, and had discovered the female Fern seed." This is exactly the kind of quackery one still meets with in China, where the Dragon is the very life of the nation. Culpepper tells us that the "Female Fern is that plant which is in Sussex called Brakes, the seed of which some authors hold to be so rare. Such a thing there is, I know, and may be easily had upon Midsummer Eve, and, for aught I know, two or three days after it, if not more." He says that the smoke of Ferns drives away serpents and other noisome creatures.

In an old Calendar of the Romish Church, under date June 23rd, 24th, we read:

"Fern in great estimation with the vulgar, on account of its seed.
Herbs of different kinds are sought with many ceremonies.
Girl's thistle is gathered, and an hundred crosses by the same.
The Nativity of John the Baptist. Dew and new leaves in estimation."

In Ben Jonson's *New Inn* we find a curious reference to the Fern seed.

"I had
No medicine, Sir, to go invisible,
No Fern seed in my pocket."

A manuscript of the time of Elizabeth says: "Gather fearne seed on Midsomer Eve, and weare it about thee continually. Also on Midsomer Day take the herb-milfoile roote before sun-rising, and before you take it out of the ground say these words following." (Here follows the charm.) "Gather the ferne seed on Midsomer Eve betweene eleven and twelve at noone and att night." But some said the seed should not be gathered, nor was the plant to be shaken, but it must fall into the plate or other vessel of its own accord.

The pretty little Euphrasy is still gathered and made into a

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lotion for the eyes, its name of Eyebright telling us how firmly it was once believed to possess the power of curing weak eyes, and even of restoring sight to the aged and the blind. Only the other day a neighbour was walking with me across some pleasant pasture fields, when we suddenly came to a spot where this plant grows abundantly. "Do you know, sir," my companion remarked, "there is a little plant grows very plenty here that I'm sure would do your sight good. They call it Eyebright, and many people uses it for weak eyes." I have heard the name applied to the small Willow herb (*Epilobium*) in Somersetshire, and elsewhere to the pretty Bird's-eye, or Cat's-eye as the Germander Speedwell is called. There were many plants which were supposed to cure heart disease, and similar internal affections. Thus we have a name Heart-clover or Heart-trefoil applied to the Medicago, respecting which Coles says that it is so called, "not only because the leaf is triangular like the heart of a man, but also because each leafe doth contain the perfect icon (or image) of an heart, and that in its proper colour—viz., a flesh colour. It defendeth the heart against the noisome vapour of the spleen." So we have the Heart's-ease, or that which will prove a cordial. But some people, if the hint we get from Gerarde can be trusted—although one would scarcely like to believe that such things happen nowadays—need a cordial for something else. The famous old writer says "the root of Solomons Seale stamped, while it is fresh and greene, and applied, taketh away in one night, or two at the most, any bruise, black or blew spots, gotten by falls, or womens wilfulness, in stumbling upon their hasty husbands' fists!" We have a faint recollection now of having seen women with "bruises" and "black and blew spots" about the eyes, but then they must have been got by "falls," for surely husbands could not prove "false," notwithstanding their wives are sometimes wilful.

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I was walking one beautiful evening last summer from Ipplepen to Newton Abbot, and having to cross a long pasture field overtook the man who worked on the farm. He freely entered into conversation respecting the flowers which were then in bloom, pointed out the pretty Eyebright to me, and said that the Scabious was called "Black Soap." I asked if he thought the flowers and herbs were of any use for medicine, and he assured me that he put great faith in *'arbs*. By way of illustration he said that a near relative of his once suffered from a kind of leprosy, at least such was his opinion, for scales fell off her body just as he had heard they did from leprous people. The doctors gave her up, and said no medicine could do her any good. Then they heard of a mechanic living at Torquay who was a *seventh son*, and he had cured many people of different complaints, after the doctors had given up their cases as hopeless. This seventh son was sent for, and came; and as soon as he saw the condition the woman was in, he went and got a lot of herbs, boiled them up together, and made some *'arb tay*. The patient must take so much of this every day, and she would soon recover. She took the medicine, she did recover, and the man who wrought the cure was a seventh son. He had been sent for since to cure another woman in the village who was in a very critical state, and his *'arbs* had done wonders. The people, as it will be seen, still believe in the almost miraculous power of a seventh son; but if he should be the seventh son of a seventh son he will be regarded as a prodigy capable of anything short of working miracles, if indeed he could not at times do even that! A seventh daughter is also blest with the same wonderful powers.

Toothache has been the source of so much suffering and misery, that it is not to be wondered at that men have sought out many inventions for its cure. That the question of getting

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rid of the pain is a difficult one, and that the desire to solve it is strong, is seen in the fact that people have always been found who were ready to pay anything for the nostrums of the quack in the hope that they would find relief. My own practice is to burn out the nerve with a red-hot wire, but some would prefer the other alternative of having the tooth drawn out. Without specifying all the sure cures which have from time to time been discovered, let us look at one or two connected with plants. In Sussex I was told some time ago that if the pain arose from a decayed tooth a few Senna leaves should be procured and laid upon a plate. Apply a light, and as the leaves burn, inhale the smoke; or steep them in boiling water and inhale the steam. Before long little worms will crawl out of their hiding-places and fall, suffocated, into the vessel, and from that time forth the pain will cease. My informant said she had tried the remedy, and it had proved effectual. In Devonshire the people say you should carry a potato in your pocket, and the toothache will depart. By biting from the frond the first Fern that appears in spring the same result may be secured for a year. Or you should use a double nut. A country woman a short time ago entered one of the Exeter shops to purchase some goods, and, whilst awaiting her turn, observed a large bag of Barcelona nuts in the corner. She began to turn them carefully over, and in so doing attracted the attention of the shopkeeper, who inquired what she was searching for. The woman replied that she was looking for a double nut; and when asked her reason for so doing said, "Oh, it's a sure cure for the toothache; and if you carry it in your pocket you will never have it." In Sussex such a nut is called lucky, and surely it would be rightly so called, or the person might be who used it, if it possessed the power here attributed to it. In Oldenburg it is esteemed a remedy for toothache to bore the tooth with a nail until it bleeds, then drive the nail

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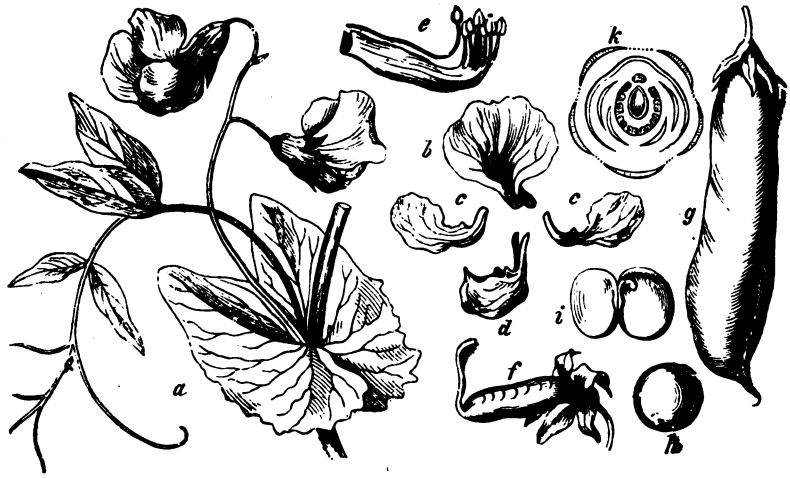
silently into an Oak tree, at a point where the sun will not shine on it; as the nail rusts, the pain will cease. Let us hope the sufferer takes the precaution to dip the nail in acid before fixing it in the tree, else he may wait some time in vain. Peas, Groundsel, and many other plants have been, and still are, employed by people in different places for the cure of this complaint. In order to cure the thrush, which popular sayings declare must



PEA (*Pisum sativum*).

a, plant; (*b*, *cc*, *d*, petals); *b*, standard; *c*, wings; *d*, keel,; *e*, anthers; *f*, stamen; *g*, pod; *h*, seed; *i*, germ; *k*, section of blossom.

be suffered either at birth or death, an Ash tree growing by a running stream must be sought. Having selected the right one, tie a thread round one of its twigs with three knots. On each of the two following days tie three knots more, then pass the string through the child's mouth, and (if Devonians speak the truth) the disorder will be cured.

The troublesome wart and wen have had much more ingenuity expended over them than their own significance deserves. One

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recipe directs that each wart be touched with a separate Green Pea, after which each Pea must be wrapped in paper by itself and buried; then as the Pea decays the wart will do the same. In Scotland the knots from the stalks of Wheat, Oats, or Barley may be employed in the same way. The following cure was told Mr. Hardy by an Irishman: "Find a straw with *nine knees*, and cut the knots that form the joints of every one of them (if there are any more knots throw them away); then bury the knots in a midden or dung-heap; as the joints rot so will the warts." The Romans had a god named Nodinus, who presided over the *nodi* or knots of the corn-stalks, on which account they may possibly have been accounted sacred. Bean-swad is universally employed in England for the cure of warts. The soft, downy part of the husk of a Broad Bean (inside) should be well rubbed across the projections, and the swad then thrown away. In some places the following charm is repeated meanwhile:—

"As this Bean-shell rots away,
So my warts shall soon decay."

In Meyrick's *Herbal* we read that country people sometimes make use of the juice from the leaves of Beans to take away warts. In my younger days it was customary in Sussex to cut a notch on an Elder or Hazel stick for each wart that was to be cured. Lord Bacon refers to the custom of employing the Elder for this purpose: "They say the like is done by rubbing of warts with a green Elder stick, and then burying the stick to rot in muck." In another work we find a still older charm connected with this tree, "Wartes to avoide—Put three droppes of the blood of a wart into an Eldern leafe, and burie it in the earth, and the wartes will vanish away." Some wash them with the juice of the berries, while others anoint them with that of the flowers. The water collected in the Teasel or Black Poplar will also,

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according to popular belief, effect a sure cure. The Ash will likewise cure warts, as we learn from the fact that the following charm used to be frequently repeated:—

"Ashen tree, Ashen tree,
Pray buy these warts of me."

A pin should be thrust into the tree just as the nail for the cure of toothache is into the Oak. The sap or juice of various plants is applied to warts. I cured one myself long ago with the milk of the Thistle; and in Devonshire the Ranunculus is still called Wart-flower, on account of its milky juice being employed for painting those unsightly protuberances. Among other plants whose sap is thus employed, we find mention made of Spurge, Poppy, Celandine, Marigold, Rue, Briony, and Crowfoot. In Devonshire an Apple is cut in two, rubbed over the warts, tied together again, and buried. But this must suffice, the reader being referred for further particulars to Mr. Hardy's paper on the subject in the first volume of the "Folk-lore Record."[3]

Here is a quaint charm to be uttered when one has been pricked with a Thorn. It was repeated to a clergyman some time ago by a Cornishman, who was regarded as being very wise in such matters:—

"Happy man that Christ was born,
He was crownèd with a Thorn;
He was piercèd through the skin,
For to let the poison in:
But His five wounds, so they say,
Closed before He passed away:
In with healing, out with Thorn;
Happy man that Christ was born."

The same man communicated a charm for the bite of an adder, which was to be repeated when a cross made of Hazel-wood had been formed and laid softly on the wound. In the shady woods

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of New England and Florida there grows a plant popularly known as the Virginia Snake-root. The Indians were wont to employ this plant as a remedy for the bite of a snake, and it was from this circumstance that its name is derived. There is also a plant called the Seneca Snake-root, but their medical properties are very different. A physician once prescribed for a sick child the latter medicine, but an ignorant apothecary sent the Virginia Snake-root, supposing one kind would answer as well as the other, since the popular names were the same. Fortunately, the medical man examined the preparation before giving it to his patient, and so the evil consequences were averted. In India, Burmah, and elsewhere, we meet with many popular remedies for serpents' bites, drawn from the common flowers and plants which grow in the neighbourhood; but they are all more or less connected with superstitions, and have no scientific or medicinal value. The old name of the pretty Forget-me-not was Scorpion-grass, and three hundred years ago the plant, as Lyte tells us, had "none other known name than this." It was probably called Scorpion-grass on account of its spike resembling the tail of that creature; in consequence of which, it was supposed, on the Doctrine of Signatures, to be good against the sting of a scorpion.

Many of my readers will be familiar with the history of the word treacle, but they may not all be aware that in China to-day the original treacle, made of a decoction of serpents' flesh or skin, is still largely employed as a cure for bites of venomous reptiles. "Like cures like," and it is well, in those hot Eastern climes, where serpents abound, that remedies should be abundant. I had been out early one morning to act as cicerone to a lady, who was on a visit to the city of Canton. We were obliged to be up betimes, in order to get home again before the heat became overpowering, and having gone through the city, we scaled the wall at the place known as the Five-storey Pagoda, and prepared to

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return along the city defence, where foreigners are allowed to promenade. The sun was now growing powerful, and calling forth the various creatures which lurk in the holes of the walls, and which crawl forth in the heat of the day to bask in the rays of old Sol. As I was engaged in pointing out various objects of interest to my companion, I suddenly found my right foot on the back of a huge serpent, which rolled over at the pressure, and nearly threw me on the ground. A shudder flashed through me, as I awoke to the consciousness of what had happened, and as soon as I was sufficiently recovered from the alarm, I grasped my stick firmly, and placed myself on the defensive. The reptile seemed to have been as much alarmed as ourselves: it had probably heard our footsteps approaching, and was beginning to withdraw to its hole when it was so ruthlessly trodden on. When we returned a few seconds afterwards, to search for it, no trace of the creature was to be found, and we were thankful that matters had ended so peaceably. On another occasion I was walking by the side of the river, when a small blue snake, about two feet in length, came out of the grass, and erected itself upon the path to see what was going forward. Before it had time to escape, I rushed forward, and, with my stick,—which was my regular defence against dogs, reptiles, and insolent lads,—dashed the erected portion of its body to the ground, and quickly put an end to its existence.

In former times, the leaves of Milfoil or Yarrow used to be applied as a kind of poultice to wounds, and a decoction of the plant was recommended to be taken for internal injuries. It was on this account that the plant gained the name of Soldier's Wound-wort, which I believe is now quite obsolete. Culpepper says it is certainly a very profitable herb in cramps, and therefore called Militaris. There is a very military look about this latter name, and we presume that in the days of yore soldiers were much subject to cramp; a kind of affliction we suppose they are not

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often allowed to glory in, now that they have seldom to make long marches in damp places and lie out of doors during the night season. Whilst I was on a visit to some friends in the west of England last summer, a young person met with an accident, and injured her finger. "Get a leaf of the White Lily, and put on the place," said her mother. I inquired into the virtues of the said Lily leaf, and was informed that "*it is said* one side will draw and the other heal." I failed, however, to ascertain which side would do the one and which the other, and expressed my surprise that a leaf should be applied to a wound which needed healing, without the person being certain that the drawing side had not been applied by mistake. Gerarde sayeth that the "flowers of Lily-of-the-valley being close stopped up in a glass, put into an ant-hill, and taken away again a month after, ye shall find a liquor in the glass, which, being outwardly applied, helpeth the gout." It is believed in some parts that toads cure themselves of their complaints by eating of the wayside Plantain. In the Isle of Man the Ragwort is a protection against infectious diseases; while the good folk in Leicestershire used, in bygone days, to wash away the pits of small-pox by using Silver-weed (*Potentilla*). In the old Herbals we come across references to the use of a kind of moss found on a human skull, which has been purposely or accidentally placed where the moss grows. It was believed that if moss were gathered from the skull, it was good against disorders of the head—the Doctrine of Signatures again. Here is a curious specimen of whilom charms:

"For the coughe take Judas-eare,
With the parynge of a Peare,
And drynke them without feare,
If ye will have remedy:

"Three syppes are fore the hyckocke,
And six more for the chyckocke:
Thus, my pretty pyckocke,
Recover by-and-by.

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"If ye cannot slepe, but slumber,
Geve Otes unto Saynt Uncumber,
And Beanes in a certen number,
Unto Saynt Blase and Saynt Blythe.

"Give Onyons to Saynt Cutlake,
And Garlycke to Saynt Cyryake
If ye will shurne the heade ake;
Ye shall have them at Quene hyth."

In Denbigh and other places people prefer Sloe to "Judas-eare" for cough, and in Sussex the inner bark is employed for internal complaints. People generally despise the Sloe, and the many proverbs in circulation respecting it have brought it into discredit, but perhaps my readers may be interested in knowing that it may be made one of the choicest and most wholesome of winter desserts. Gather the fruit when ripe on a dry day, as you would any other kind of fruit intended for preserving. Pick clean, and put into jars or bottles, without boiling or other process, and cover with sugar. Add a tablespoonful of brandy, and seal the jar. By Christmas, the syrup formed from the spirits, sugar, and juice will have covered and saturated the fruit, and a couple of tablespoonfuls will not only be an enjoyable dessert, but will act as a cordial and astringent of a most agreeable kind. In my boyhood there was no fruit I prized more when done in this way, and last year, when Sloes were so plentiful, I went into the Devonshire lanes and gathered large quantities, all of which turned out admirably. A late writer says that "it is possible, by cooking with much sugar, to make the Sloe eatable, and if buried in the earth in bottles, and left to be mellowed by the frost, it loses much of its harsh quality. Still it would only be acceptable to those who are very fond of the peculiar flavour of Damsons." I would recommend the lady who writes thus to introduce the Sloe into her house in the way above indicated with all promptitude, and she will ever after recommend it herself.

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Let us now turn for a moment to another class of ideas associating plants and trees with various diseases. In Devonshire we sometimes hear of people who are affected with boils, black-heads, or pinsoles, as they are frequently called, creep on all fours through, or under, a Bramble three times from east to west. The Bramble must be of peculiar growth; it must form an arch, having roots at both ends, and if the two ends should be found on land belonging to two different persons, so much the better. Perhaps a bramble may be found growing in a hedge belonging to Mr. Jones, and having the ends of its branch rooted in Mr. Smith's field; if this can be done, good luck will follow, for the boils will soon die away after the ceremony has been duly gone through. Drayton tells us that a Bramble "which at both ends was rooted deep," was in magic much availing; and in Sussex children are still sometimes cured by being passed nine times through at sunrise on nine successive mornings. This reminds us of the well-known method of curing certain complaints by passing the sufferer through a split tree. In all Saxon countries during the Middle Ages, a hole formed by two branches of a tree growing together was esteemed to be full of virtue for the cure of persons afflicted with various complaints. Such trees have been visited by people for miles around in the hope of obtaining relief. I have seen a tree in Devonshire which has been purposely split for the purpose of working cures on children suffering from certain complaints. Mr. Pengelly tells us of a case which he himself investigated four or five years ago, in which a little girl had been put through an Ash tree. Her parents were intelligent, respectable people, but when it was found that the infant was afflicted, they secured the services of an old man living near Dartmouth, who went into a plantation and selected a tree. In order that it might be successful, a maiden tree was chosen, one which had grown up by itself without being either planted or transplanted, and had never

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felt the axe of the woodcutter. With the assistance of another man a slit was made in the trunk of the young Ash, of sufficient length to allow the child to pass through, and this was kept open by means of wedges. All being ready, the child was taken to the place on the 18th January, 1876, when it was eleven weeks old, and passed through the slit three times. One person passed the little one through head foremost, to the assistant who stood ready to receive it. It was then handed round to the left hand, going in the direction of the sun, and so each time. If the tree thrives and grows together after the wedges are taken out, the child will be cured and grow strong and healthy; but if the tree dies or becomes sickly, the patient will do the same. To ensure success, the tree was nailed together after the operation, and the child was found, when Mr. Pengelly saw it, to be looking well and in good health. The parents were perfectly satisfied that a cure had been wrought. In his "History of Selborne" Gilbert White tells us that "In a farmyard near the middle of this village there stands at this day (1789) a row of Pollard Ashes, which by the seams and long cicatrices down their sides, manifestly show that, in former times, they have been cleft asunder. These trees, when young and flexible, were severed and held open by wedges, while children were pushed through the apertures. As soon as the operation was over, the tree, in the suffering part, was plastered with loam, and carefully swathed up. If the parts coalesced and soldered together, as usually fell out, where the feat was performed with any adroitness at all, the child was cured; but when the cleft continued to gape, the operation, it was supposed, would prove ineffectual. We have several persons now living in the village who, in their childhood, were supposed to be healed by this superstitious ceremony."[4] Such illustrations might be indefinitely multiplied.

Much attention is given in some places to Lucky Numbers. An

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act should be performed three or nine times; or, as in Devonshire the poultices employed must be made of seven different kinds of herbs, in order to ensure their efficacy. The old Herbals were not wanting in liberality when they gave an order for the manufacture of a poultice or decoction. Such plants as Celandine, Aloes, and Saffron might be joined in preparing an eye-lotion; while frequently the components reached a much larger number. On the other hand it is amusing to notice how many complaints one single herb will frequently cure. In Sussex the peasant will place Tansy leaves in his shoes, or eat Sage leaves nine mornings in succession, fasting, for the cure of ague. In the East as in the West epilepsy is regarded as such a fearful visitation that it can be spoken of euphemistically: hence the Welsh called it the Blessed Disease, or the Rod of Christ. But it can be cured by a piece of Elder, that sacred tree being possessed of almost miraculous properties. It was once more highly esteemed than now, as were Nettles also, for Fuller, speaking of the good parent says, "He doth not welcome and embrace the first essays of sin in his children. Weeds are counted herbs in the beginning of spring; Nettles are put in pottage, and salads are made of Eldern buds." The Aspen tree, probably on account of its constant quivering and shaking, has long been regarded as capable of curing the ague, that miserable complaint which has constant shaking for its distinguishing characteristic.

"On the morrow stood she trembling,
At the awful weight she bore,
When the sun in midnight blackness
Darkened on Judæa's shore.

"Still, when not a breeze is stirring,
When the mist sleeps on the hill,
And all other trees are moveless,
Stands the Aspen trembling still."

We have seen elsewhere that other trees and plants associated

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with the Passion possess mystic and healing virtues, and it would be unfair therefore to deny the same to the trembling Aspen.

In North Germany, if a person has wounded himself, let him cut a piece from the branch of a fruit tree in an upward direction, and apply it to the recent wound so that the blood may adhere to it, then lay it in some part of the house where it is quite dark, and the bleeding will cease. When a limb has been amputated, the charmer takes a twig from a broom, and having pressed the wound together with it, lays it in a dry place, wrapped in the cloths which have been used, repeating a charm at the same time, and so the wound is healed. There are several different species of Mignonette, the generic name for which among the ancients was Reseda. This name is said to be derived from a word meaning to "assuage," because some of the species were esteemed good for mitigating pains. We learn from Pliny, indeed, that this plant was considered to possess the power of charming away many disorders. He tells us that it grew near the city of Ariminum, now Rimini, in Italy; and that when it was used to resolve swellings, or to assuage inflammations, it was the custom to repeat the following words, spitting on the ground three times at each repetition :—

> "Reseda, cause these maladies to cease;
> Knowest thou, knowest thou, who has driven these pullets here?
> Let the roots have neither head nor foot."

We notice these absurd superstitions of the ancients, which are not even yet extinct in many a country place in this and other lands, to show how much the minds of the ignorant have always been prone towards the marvellous, and not (it need scarcely be said) because we ourselves "Hold each strange tale devoutly true."

Among the Romans, to gather the first Anemone of the year, with a kind of incantation of course, was deemed a preservative

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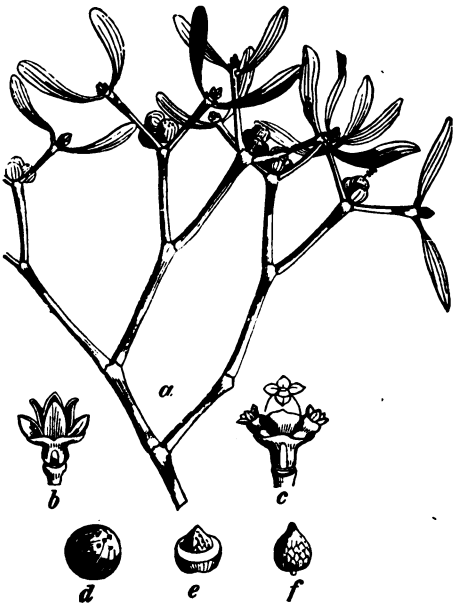
from fever. The French, so late as the days of Louis XIV., supposed the yellow Julienne to have the power of restoring the voice when lost, and the common name for the plant among the peasantry of France still is *Herbe au chantre.* As the young damsels in Sussex used to request their brothers in my youth to bring them home bunches of Elder flower, that they might make a lotion for washing off sunburn and freckles, so an ointment made of Cowslip flowers, says an old herbalist, "taketh away the spots and wrinkles of the skin, and adds beauty exceedingly." The magic virtue of these flowers lay, according to the Doctrine of Signatures, in the freckles which bespangled them, and of which Shakspere speaks when he says :

"In their gold coats spots you see ;
These be rubies, fairy favours,
In those freckles live their savours."



MISTLETOE (*Viscum album*).
a, plant ; *b*, anther ; *c*, stamen ; *d*, fruit ; *e*, section of fruit ; *f*, seed.

We learned in a former chapter that Bay was regarded by the Greek physicians as a panacea, and was consequently employed for adorning the statue of Æsculapius, the god of physic. But in more recent times the sacred Mistletoe took the place of the Bay. In some parts of Germany the common people still run about the villages at Christmas-tide, knocking at doors and windows with hammers, and shouting, "Gut hyl, gut hyl!" These words are

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plainly equivalent to the Druidical name of the Mistletoe, used by Pliny when he speaks of it as All-heal. In Britanny, where it is regarded as the tree of the Cross, the people consider it capable of curing fever, and of giving strength to such as engage in wrestling and athletic sports. Bacon says the Mistletoe upon oaks is counted very medicinal, and we know that the Druids considered it a remedy against all kinds of poison, as well as a sovereign remedy against vermin. We are told that the inhabitants of Elgin and Moray are in the habit of cutting withes of the Mistletoe with which to make circles for the cure of hectics and other troubles. Johnson says that "Dayly experience shewes this plant to have no maligne nor poisonous but rather a contrarie facultie, being frequently used in medicines against the epilepsie. The leaves and berries of Misseltoe are hot and dry, and of subtill parts; the bird-lime is hot and biting, and consists of an airy and waterie substance, with some earthlie qualitie; for according to the judgment of Galen, his acrimony overcommeth his bitterness; for if it be used in outward applications, it draweth humours from the deepest parts of the body, spreading and dispersing them abroad, and digesting them." He adds that it was most credibly reported to him that "a few of the berries of the Misseltoe, bruised and strained into oyle and drunken, hath presently and forthwith rid a grievous and sore stitch."[5] The people of Holstein still regard the Mistletoe, especially if found on the Oak, as a panacea for green wounds, and a sure charm to secure success in hunting. Surely the foregoing illustrations, taken from a whole host of a similar kind, are sufficient to show that it was not without reason that this plant was called the All-heal.

Professor de Gubernatis is led to remark what a hard death these superstitions die, even in scientific circles. He shows how, though there were tokens of misgiving among the less credulous

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two or three centuries ago, yet those misgivings only showed themselves among the more careful and scientific students of the medical properties of plants; while the old superstitions "have exercised even in our own day a marked influence on certain treatises" relating to medicine and the kindred sciences. We are able to recognize "a remnant of the religious cult* of the Druids, in the enumeration of admirable virtues attributed to the Mistletoe which grew on Oak trees, which one still finds in a medical work published at Paris but a few years ago." This book says that it may be taken "in decoction against all sorts of nervous maladies, such as epilepsy, convulsions, and irritations; while it gives tone to the nerves, if taken morning and evening, and re-establishes the circulation of the blood." The same work discourses on the many and choice virtues of the Rosemary thus: "The flowers are preferred to the leaves; they are good against rheumatism, nervous indisposition, general debility, and especially weakness of vision, melancholy, weak circulation, cramp;" and nobody knows what beside; it being only necessary to put a pinch of the flowers in a glass of water! Why do people still go on in misery, when such simple remedies are at hand? This reference to the Rosemary reminds me of the question asked nearly two hundred years ago: "Whence proceeds that so constant formality of persons bearing a sprig of Rosemary in their hand, when accompanying the obsequies of a deceased person?" The answer is curious. "That custom ('tis like) had its rise from a notion of an alexipharmick, or preservative virtue, in that herb, against pestilential distempers; whence the smelling thereof at funerals was probably thought a powerful defence against the morbid effluvias of the corpse. Nor is it, for the same reason, less customary to burn Rosemary in the chambers of the sick, than frankincense, whose odour is not much different from the

* "Du culte religieux des Druides."

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former, which gave the Greeks occasion to call Rosemary Libanôtis from Libanos" (frankincense).

Various other recipes might have been adduced for headache, cough, flatulency, and almost every other complaint under the sun; but why enlarge? The gentle reader will say "Enough!" and as "Enough's as good as a feast," I also will say "Enough!"

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DAISY (*Bellis perennis*).

a, plant; *b*, flower; *c*, floret enlarged; *d*, do. laid open; *e*, fruit.

CHAPTER XIII.

SPRIGS AND SPRAYS IN HERALDRY.

I HAVE in my possession a shield brought from the Celestial Empire, which bears on its face the figure of a tiger. The Chinese say that the marks on the forehead of that creature form the character *Hwang*, or King, and that the tiger is in consequence to be regarded as the King of beasts. Under his protection they place themselves in war, for among heathen people it used to be believed, and in some places still is, that if some powerful creature were taken as patron and protector, when the enemy attacked their ranks they

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would incur the wrath of the patron beast, and bring down upon themselves swift destruction. Figures and representations of these patron animals were frequently worn in some prominent position on the person; sometimes their hides and teeth formed the helmet or dress; and in time came to be transferred, in the case of warriors, to their shields and armour. It will be found that armorial bearings are very largely drawn from the animal world, and that representations of beasts, birds, fishes, and reptiles are much more numerous than any other kind.[1] But these emblems did not all arise from their having been employed as representing patron gods; some must have been used for the purpose of setting forth the character and feeling of the wearer, and his pursuits and calling. We know that this is the simple explanation of many modern emblems. In this desire to obtain suitable representatives, if the savage warrior preferred the lion, tiger, and wolf, others of gentler and kindlier nature would prefer a more peaceful and modest figure. And such could not do better than go to the garden or the hedgerow, and pluck the innocent flowers which, either naturally or under cultivation, grow to such perfection there.

We are all prepared to hear that the Rose has played an important part here; and our own English history affords us interesting material for study. Who has not heard of the Wars of the Roses? No one ever thinks of asking if we mean by this a battle fought by flowers; the flowers merely represent the persons who used the Roses as their crest. The Wars of the Roses were fought in the fifteenth century between the Houses of York and Lancaster, and lasted for a period of thirty years, during which time it is said that eighty princes of the blood, a large number of noblemen, and a hundred thousand common soldiers were slain. It was cause for great thankfulness when the war at last ceased, through the union of the two Houses, by the marriage of Henry VII.

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of the Lancastrian line to Elizabeth, heiress of York, and eldest daughter of Edward IV. Now the house of Lancaster wore as its badge the Red Rose, or *The Rose Gule;* whilst that of York wore the White Rose, or *The Rose Argent.* When they went into the battle, the soldiers had their emblem each in his cap. Whether it was in the early days of the wars, or previously, that these badges were adopted, does not seem certain, but there is a tradition that at the time when Henry's marriage united the contending Houses, a Rose with white and red flowers first blossomed, intimating the fact that the two opposing forces were now blended; and this Rose was in consequence called the "York and Lancaster." There was, says the tradition, then growing in the garden of a certain monastery in Wiltshire one particular Rose-bush, which, during the troubles of the land, had, to the amazement of the beholders, borne at once Roses red and Roses white. About the time of the marriage of Henry and Elizabeth, all its flowers blossomed forth with petals of red and white mixed in stripes. People came, as one would expect, from all the country round to see the wonder, and hailed it as a joyful omen of future peace and harmony.

The White Rose used to be considered as an emblem of the unhappy house of Stuart; and the 10th of June was for a long time called White Rose Day, that being the birthday of the Pretender, as James Francis Edward, son of James II. and Mary, was called.[2] The bluff and sturdy Tudors, who were the descendants of Henry and Elizabeth, seem to have adopted the Rose especially as their flower, and the architecture of the day abounds with ornaments derived from the study of this simple but beautiful flower. Besides being the emblem of England in the Rose, Shamrock, and Thistle, the Rose is also the badge of the Richmonds. "Hence the Rose in the mouth of one of the foxes which support the shield in the public-house called the Holland Arms, Ken-

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sington. The daughter of the Duke of Richmond ran away with Mr. Henry Fox, afterwards Baron Holland, of Foxley. So the *Fox* stole the *Rose* and ran off with it." A coin struck under Edward III., A.D. 1344, was known as a Rose, on account of its bearing the impress of the badge of York and Lancaster. Perkin Warbeck was always styled the White Rose of England by Margaret of Burgundy, sister of Edward IV. The Rose also found its way to the shield of the Roman warrior, so that it is not in England alone that we find it associated with heraldry. In fact, if we were to attempt to detail all its associations, we should require a volume for this subject alone.

The Lily, sweet and modest, has also been used as an Heraldic emblem. We are told that the Lily and the Rose have for centuries been emblems of a mother and a son, which typical meaning was probably well understood when the Lily was adopted into the shield of Normandy, and the Rose in that of England, in those old fighting days when the dukes of Normandy so roughly took possession of the kingdom of England. Later in history the Lily became the peculiar flower of the royal family of Bourbon, in France, England still retaining her Rose emblem. In the days when the eldest son of the King of France was styled the Dauphin, he was often fondly called "the *Lily* of France," the Prince of Wales being "The *Rose* of expectancy of this fair state." We shall refer to the Lily again a little further on.

The armorial device of the Quency family was the *Quintefeuil* (or "five-leaved"), from which the name of the family is derived. We find in foreign countries that the people adopt flower-badges as emblems for individuals or societies. Thus the Chinese empire was greatly disturbed during the latter part of the last century and the early part of the present, by a league or secret society, which went by the name of the White Water-Lotus. Such societies are very numerous wherever the Celestial is found, and their badges

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are often curious and interesting. Such, for example, is that of the Society of the "Golden Orchid."

Let us look a little more closely at the floral-badge of the United Kingdom. In addition to our famous Lion and Unicorn, by which, since 1603, the royal arms have been supported, we are all familiar with the device under which England, Ireland, and Scotland are represented. We have become familiar with the English Rose.

Ireland in her turn was represented by the Shamrock, which is said to have been selected by St. Patrick to prove to the Irish the doctrine of the Trinity. To understand this we must know that the Shamrock is usually regarded as a kind of trefoil (three-leaved plant). "It is certainly curious," says one writer, "that the trefoil in Arabic is called *Shamrakh*, and was held sacred in Iran as emblematic of the Persian Triads." Pliny, in his "Natural History," says that serpents are never seen upon the trefoil, and it prevails against the stings of snakes and scorpions. If such were the case, no more suitable emblem could surely have been chosen by St. Patrick, seeing that he is said to have driven all such hideous reptiles from the Emerald Isle. The plants, however, which for a long time past have been regarded by the Irish as the true Shamrock, and worn on St. Patrick's Day, are, according to Dr. Prior, the Black Nonsuch or *Medicago*, and the Dutch Clover. These two plants are sold for the national badge in Covent Garden as well as in Dublin, the preference being given to the Nonsuch. In early writers we find that Watercress was termed Shamrock, and it is quite possible that that was the real plant, the Trefoil having usurped its place in order to meet the requirements of the St. Patrick tradition. "It will be objected to the Watercress" (writes Dr. Prior) "that its leaf is not trifoliate, and could not have been used by St. Patrick to illustrate the doctrine of the Trinity. But this story is of modern date, and not

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to be found in any of the lives of that saint. The plant which is figured upon our coins, both Irish and English, is a conventional trefoil. That which, as I learn from Dr. Moore of Dublin, and other competent persons, has for many years been recognized in Ireland as the true Shamrock, is the Black Nonsuch (*Medicago lupulina*)." There are others who regard the Wood-sorrel as the true Shamrock. In 1833 we find a writer on Botany stating that the Clover was commonly supposed to be the Shamrock, and that the Irish themselves of late years had the leaves of one kind (*Trifolium repens*) as their national badge. And if the honour cannot in this case be given to the clover, that plant is not without traditional importance. It has had a bearing on heraldry as well as on popular belief.[3] From the triple arrangement of its leaves supernatural influences have been attributed to it, and it was regarded as "noisome to witches." In the good old times of witches and witchcraft, the leaf of the Clover was worn by peasant and by knight as a potent charm against their influence, the falchion arm being the proper place for its display, as we learn from the following words :—

CLOVER (*Trifolium pratense*).
a, *b*, plant ; *c*, blossom.

"Woe ! Woe ! to the wight who meets the green knight,
Except on his faulchion arm

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Spell-proof he bear, like the brave St. Clair,
The holy Trefoil's charm."

I have given this subject more attention in another chapter.

Respecting the Scotch badge, we find that it consisted of the Thistle. Tradition supplies us with an interesting narrative to account for its adoption. It is said that the Danes thought the habit of making attacks upon an enemy by night unwarriorlike, but that, on one occasion, they deviated from their rule, and, as it turned out, the breach of principle proved a costly thing. They were creeping noiselessly and unobserved towards the Scottish camp, when suddenly one of the soldiers set his bare foot upon a Thistle. The sharp prickles entered his unprotected flesh, and drew forth from him a sharp cry of pain. This was the signal for an alarm; the Scotch were aroused, fell upon the attacking Danes, and defeated them with terrible slaughter. Ever since that day the Scotch have taken the Thistle as their insignia.

Another tradition of quite a different nature is sometimes given. Time was when a company of bearded men, with high-crowned hats and doublets, met in solemn consultation within the walls of the old council-house at Edinburgh, and the subject of their deliberation was (so the legend tells) the desirability of placing the Thistle on their banner, instead of the figure of St Giles, which had borne many a Highland storm for ages past, and had floated proudly over many a battle-field. This memorable council was convened about the middle of the fifteenth century, and hence the melancholy Thistle shortly afterwards became conspicuous on every banner throughout Scotland. It had previously been deemed the badge of the House of Stuart, whose princes were wont to wear the Cluaran, as the Thistle was called in Gaelic.

As the token-flower of resistance, the species generally recognized as the true Scotch Thistle is far less illustrative of the national motto (*Nemo me impune lacessit*) than several of its

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congeners, especially the Woolly-headed Thistle, or Friar's Crown (*Carduus eriophorus*), and the Spear Thistle (*C. lanceolatus*). Sir H. Nicholas traces this badge to James III., for in an inventory of his jewels Thistles are mentioned as part of the ornaments. Dunbar's Poems are said to contain the first authentic mention of this flower as the Scotch emblem. That writer lived from 1460 to 1520, and his poem, entitled *The Thrissel and the Rois*—in which, by the way, he gives the Rose the highest honour—was written in 1503, on the occasion of the marriage of James IV. to Margaret Tudor. I must ask the reader to turn to the notes for some other references to this plant, which I found it impossible to insert here.

The device of the Scotch monarchs was adopted, says Dr. Brewer, by Queen Anne; hence the riddle in Pope's *Pastoral* proposed by Daphne to Strephon:—

> "Tell me . . . in what more happy fields
> The Thistle springs, to which the Lily yields?"

In the reign of Anne the Duke of Marlborough made the "Lily" of France yield to the Thistle of the Queen of England.[4]

We have seen that armorial bearings were often placed on shields actually used in warfare, and this custom was in earlier times one of wide-spread observance. Our relatives and neighbours the Scandinavians, and also the German warriors of olden time, adorned their shields in this manner with carvings, engravings, or paintings of flowers and plants. Sometimes plates of gold and silver devices took the place of less costly carvings and paintings, and in the *Frithiof-Saga* we have an interesting reference to the custom which teaches us the object for which these various devices were employed, thus confirming the remarks made at the commencement of this chapter:—

> "Firm, but not harsh, my son,—let Might
> The touch of Mercy feel;

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For sword that bent the most, will bite
Most sharply on the steel.
Know, Helge, *it becomes a King*
Gentle to be though bold,
As flowers adorn the Shield."

The Poppy is not a special favourite amongst ourselves, however much it may be admired for its soothing and sleep-bringing properties. Its petals fall so quickly that it is unsuitable for bouquets, its smell is anything but pleasant, and its texture is fragile and wanting in endurance. Yet even the Poppy has heraldic memories and connections which claim our notice. We are told that "when the Archduke Maximilian of Austria, with his accomplished and beautiful wife Charlotte, accepted the Empire of Mexico, and crossed the sea to take possession of their new dominions, supported by the French, they wished to institute an Order to be bestowed as a mark of favour on those of their subjects whom they desired to honour. The Empress Charlotte decided that the colour of the ribbon of this Order should be a bright red. When Napoleon III. of France heard of it, he objected, because he said red was the colour of his own Order of the Legion of Honour, and he did not choose to have it copied. Full of spirits, the young Empress enclosed a Poppy leaf in a letter to the Emperor, and declared that the Order of nature was before the Order of the Legion of Honour, and that she chose her ribbon from the hue of the poppy."

Perhaps in our school-boy days we were often puzzled and vexed over the names of our English ruling Houses, and found it very difficult to remember the dates of accessions, and to spell the long and curious titles. One of these will be perfectly familiar to us all when I mention it—Plantagenet. The members of this family decorated themselves with sprigs and sprays of the "bonnie Broom," and the name itself is derived from the Latin word by which that plant used to be known. It came about, according to

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one tradition, in this way: Geoffrey of Anjou, when encamped on a heath previous to going to battle, plucked a golden spray and fixed it in his helmet. Thus adorned, the young warrior entered the field, and as the flowers waved and glittered in the strife of battle, their triumphant wearer was known by the *planta genista* (Broom-plant) he bore, and it became the badge of his future descendants. This Geoffrey was married to Maud or Matilda, the only daughter of Henry I., and their son became the English sovereign, Henry II. He and all his descendants kept his father's family name of Plantagenet, borrowed from the Broom. According to another tradition the badge was assumed by the Earl of Anjou during a pilgrimage to the Holy Land, as a symbol of humility. The connection of the Broom with this royal family has been so interestingly referred to by the writer of a little work on "Wild Flowers," that I cannot forbear quoting his words: "History relates that this wild shrub was not less distinguished amid the stormy times of the fourteenth century, even by royalty, than the rival Rose herself; for a sprig of the *genista* was adopted as his badge by Gefroi, Duke of Anjou, father of Henry II. He gathered that wild flower, as legends tell, when passing through a rocky pathway; he saw on either side bushes of yellow Broom clinging with firm grasp to the huge stones, or upholding the crumbling soil: 'And thus' (said he) 'shall that golden plant ever be my cognizance, rooted firmly amid rocks, and yet upholding that which is ready to fall. I will bear it in my crest, amid battlefields if need be, at tournaments, and when dispensing justice.' Thus saying, the warrior broke off a branch, and fixing it in triumph on his cap, returned to his castle, while as yet the flowers had not drooped. And not only did the duke adopt his country's most beauteous wild-flower as a cognizance, he also took the name of Plantagenet, or *Planta genista*, and transmitted the same to his princely descendants, who each bore it from the time of Henry II., called by

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historians the first royal sprig of *genista*, till the tyrant Richard, 'Hunchbacked Richard,' last degenerate scion of the plant of Anjou."

"Time was when thy golden chain of flowers
Was link'd the warrior's brow to bind;
When, reared in the shelter of royal bowers,
Thy wreath with a kingly coronal twined.

"The chieftain who bore thee high in his crest,
And bequeath'd to his race thy simple name,
Long ages past has sunk to his rest,
And only survives in the *rôle* of thy fame.

* * * * * *

"The storied urn may be crumbled to dust,
And time may the marble bust deface;
But thou will be faithful and firm to thy trust,
The memorial flower of a princely race."

Another anecdote relating to the Broom and its heraldic connection is worth quoting. In A.D. 1234, Louis IX. of France instituted a new order of knighthood, the members of which wore a chain of Broom flowers entwined with white Lilies. The Lily, as we have seen, was the French emblem, and the Broom was the emblem of humility. A golden cross was suspended from the garland, with the inscription "He exalteth the humble." With this Order the king associated a body-guard of one hundred nobles, who all wore a Broom flower on their coats, over which a hand issuing from the clouds held a crown inscribed with the motto, "God exalteth the humble."[5]

"Oh, the Broom, the bonny, bonny Broom,
The Broom of the Cowden-knows;
For sure so soft, so sweet a bloom,
Elsewhere there never grows!"

And is it possible that the Daisy, commonest of common flowers, can find a place here? Those who regard the beautiful

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by virtue of its beauty, irrespective either of the common or the rare character of that with which it is associated, will be prepared to admit even the Daisy to a place of honour. In our country places you will still sometimes hear this flower called Marguerite, the name by which it is known in France. The word means a pearl, and the Daisy seems to have been so called from a fancied likeness to it. Perhaps we have already heard something of a former unhappy Queen of England, called Margaret of Anjou, the wife of Henry VI. It is said that when she was young she chose the Daisy as her own flower, and that the nobles of her court wore it in her honour. Another and a happier Margaret, the sister of the French King, Francis I., also loved this flower. In her honour, too, it was worn, and her brother, Francis I., was wont to call her "the Marguerite of Marguerites." On account of its name St. Louis took for a device on his ring a Daisy and a Lily; the former in allusion to the name of the Queen, his wife, and the latter with reference to the arms of France. To these he added a sapphire, on which he had a crucifix engraved, surrounded by the motto:—"*Hors cet annuel pourrions-nous trouver amour?*" This, said the Prince, was the emblem of all he held most dear—Religion, France, and the Queen.

Not in England nor in France alone has the Daisy been associated with royal personages, for we find that it was worn at one period on the Continent in honour of Margaret, the wife of Prince Humbert, first King of United Italy. When Prince Humbert took Margaret to be his wife, it is said that the rejoicings were universal, many people testifying their respect and affection by wearing in different forms of wreaths and bouquets the flower whose name she had received.[6] Perhaps no flower has been more frequently celebrated by our best poets than the modest little Daisy. Chaucer was charmed with it, and tells us that the Queen Alceste, who sacrificed her own life to save that

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of her husband, was changed into a Daisy on account of her great goodness. In another part of this book we shall have occasion to notice many similar myths. We find this same flower associated with heraldry in other connections. It is well known that many of our surnames are derived from the names of our common flowers. There is a family by the name of Daisy, whose Coat of Arms bears three of those flowers. In an old picture of Chaucer a Daisy takes the place in the corner usually allotted to the Coat of Arms in mediæval paintings. Lady Margaret, Countess of Richmond, bore three white Daisies (Marguerites) on a green turf as her motto.

As we find the Broom associated with the House of Plantagenet, so the Hawthorn is traditionally connected with the royal House of Tudor. When Richard III. was slain at Bosworth Field, a small crown of gold which he wore as a crest on his helmet was found by a soldier on a bush of Hawthorn. It was brought to the newly-made King Henry VII., the first royal Tudor, on whose head it was placed when the army saluted him as their sovereign. It is said that in memory of this event the House of Tudor assumed the device of a crown in a bush of fruited Hawthorn. The proverb, "Cleave to thy crown, though it hangs on a bush," alludes to the same circumstance.[7] Tradition again, too often untruthful, but frequently entertaining in her teachings, says that when Henry of Lancaster was in exile, he adopted the Forget-me-not as his badge, and that his adherents regarded the flower as setting forth his feelings. Some have even ventured to derive its name from this supposed fact. For many centuries the flower has been regarded throughout Europe as the emblem of eternal friendship or love. From Mill's "History of Chivalry" we learn that a flower bearing the name of "Soveigne vous de moy" was used in the fourteenth century for weaving into collars, and was worn by knights.[8] The Forget-me-not is still worked into rings.

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and other ornaments for wearing on the person, and in all the European languages bears a name similar in meaning to our own.

Some few centuries ago it was a common thing for a king, queen, or emperor to institute a new Order in memory of some important event; and among the people of Sweden we find the Order of the Knights of the Amaranth. This flower is regarded as the emblem of immortality, the word being from the Greek *Amarantos*, meaning "incorruptible." Thus in St. Peter we read of "The Amarantine crown of glory," or a crown of glory that fadeth not away. The Swedish Order bearing the name of this flower, which we shall perhaps know better under the more general name of Love-lies-bleeding, was first instituted in the year 1653, by Christiana, who on the occasion appeared at a *fête* in a dress completely covered with diamonds, and attended by a suite of sixteen nobles of her court, accompanied by the same number of ladies. At the conclusion of the ball, the queen stripped herself of the diamonds and distributed them to the company, at the same time presenting the new order of knighthood, consisting of a ribbon and a medal, with an Amaranth in enamel surrounded with the motto *Dolce nella memoria* ("Sweet or pleasant in the memory," as we sing of certain things—"How sweet their memory still").

"It has been believed that the association of the Violet with the Bonaparte dynasty originated in this wise: When Napoleon I. left France for Elba, it is generally understood that he said he would return again in the Violet season. During his absence, in the villages about Paris, as well as on the banks of the Lake of Geneva, the Violet was the secret symbol by which the people denoted their favourite chief, and recognised each other. They also wore rings of a violet colour, with the device, 'It will appear again in spring' (*Elle reparaîtra au printemps*). When asked the question, 'Do you love the Violet?' (*Aimez-vous la violette?*) if the answer was 'Yes' (*Oui*), the inference was that the answerer

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was not a confederate; but if the answer was 'Well' (*Eh, bien!*), they recognized a brother conspirator, and completed his sentence, 'It will appear again in spring (*Elle reparaîtra au printemps*). The friends of Napoleon generally wore watch-ribbons, etc., of a violet colour, and he was toasted by the name of General or Corporal Violet among his adherents from the time of his quitting France until his return. When he re-entered the Tuileries on March 20th, 1815, after his escape from Elba, his friends saluted his return with the flower of the season—Violets—in token of welcome. From that time it continued the Napoleon flower, so much so that after Waterloo, and the replacement of Louis XVIII. on the throne, Violets became seditious to wear—dangerous to sport in your button-hole. The white terror waged implacable war against the purple Violet. The later empire could hardly avoid reviving the traditions of the poet, and with them Violets."

> "Farewell to thee, France! but when Liberty rallies,
> Once more in thy regions, remember me then—
> The Violet still grows in the depths of thy valleys,
> Though withered, thy tears will unfold it again."—*Byron.*

"There was a most poetic fancy in the sentiment that linked this flower with the name of Napoleon. Springing in obscurity, and retaining its perfume in death, it was a wonderful emblem of him who rose from the valleys of Corsica to the throne of the golden Lilies, and whose name has been a spell of power long after he ceased to breathe the air of earth." The Violet was the badge of Athens; and the orators, when striving to win the favour and attention of the people, were wont to address them as "Athenians, crowned with Violets!" So high was this flower in the esteem of the ancients, that one of the prizes of the flora games consisted of a Golden Violet.[9] It, therefore, the Violet is not in the strictest sense an heraldic flower, it comes so near to

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being one, that it fully merits a place here. "The Violet seems too humble a flower" (says one) "to have found a place in the displays of heraldry, yet it has been ingeniously given as a device to an amiable and witty lady of a timid and reserved character, surrounded with the motto '*Il faut me chercher*' (I must be sought after)." The Pansy, with a bolder face, has fared better. The name means "thought," on which account Louis XV. of France is said to have selected this flower as an armorial bearing for Quesnay, his "thinker," as he called him, and his physician.

PANSY (*Viola tricolor*).
a, *b*, plant; *c*, anthers and stamen.

The name of the Orange, if not the fruit itself, is closely linked with heraldic emblems; chiefly because the colours worn derived their name from the fruit of the Orange-tree, a subject we have discussed when speaking of the mutual relation of colours to plants and flowers. Shakspere has some very racy remarks on the colour of beards, orange-tawny being one. Orange Lilies, Orangemen, William of Orange, all are more or less associated with this plant. "We must satisfy ourselves with relating tales of modern times that are connected with this gay flower (the Orange Lily), and from which both the ruler and the rabble may gain a

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lesson of caution from the experience of the Dutch government of our own day (1824). The confusion of that country began, prior to the era of the French Revolution, by violently vituperating the House of Orange; and they were not satisfied at their success in expelling their lawful Prince, but carried party spirit to such a height, that grave burgomasters, in testifying their hostility to the name of the Stadtholder's family, rendered themselves truly ridiculous, by not only eradicating the Orange Lily and the Marigold from their gardens, but by even prohibiting the sale of Oranges and Carrots in their markets, on account of their aristocratical colour. We have lived to see their banished Stadtholder return to his people as a king, greeted with exulting shouts of *Oranje boven* (Orange for ever!). In our sister island many a shillelah and many a head have been broken in endeavouring to defend or to banish the Orange Lily from the bonnet of party"; so great is the influence which a *red rag* or any other colour may exercise upon the minds of men. In the Guelph and Ghibelline disturbances that long distracted the ill-starred Italy, flower badges played an important part. Then party spirit ran so high in Bergamo (says one writer), and factions were so keen about their floral badges, that they even introduced them into the churches, and stamped them on the chalices, sacred vestments, and altars. Those were the days when men attached a party meaning to the very forms of drinking-glasses, to Apples and Peaches and other fruits. After this we cannot but acknowledge that Imperialists, Legitimists, Republicans, one and all, have exhibited a laudable restraint in their use of the Violet, white blossoms, and Immortelles.

With the Orange we may rank the Palm. Mr. Conway remarks that in some parts of the East the Date-palm has been regarded as the tree of the forbidden fruit in Paradise; and it may be noted that the coat-of-arms of the State of South Carolina is

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a Palmetto with a serpent twined around it. In Wales the Leek forms the national device. *Henry V.* (Acts iv., v.) in Shakspere abounds with interesting allusions to this fact. The following paragraph from a scarce work bears so directly on this question that I quote it entire: "The Welsh, who are the pure descendants of the antient Britons, regard St. David as their *Tutelar Saint*, and annually hold festive meetings on the 1st of March, which was formerly solemnly dedicated to his remembrance, with every mark of conviviality. In the year 640, the Britons under King Cadwallader gained a complete victory over the Saxons; and St. David is considered not only to have contributed to this victory by the prayers he offered to Heaven for their success, but by the judicious regulation he adopted for rendering the Britons known to each other, by wearing LEEKS in their caps, drawn from a garden near the field of action; while the Saxons, from the want of some such distinguishing mark, frequently mistook each other, and dealt their fury among themselves, almost indiscriminately slaying friends and foes. From this circumstance arose the custom of the Welsh wearing Leeks in their hats on St. David's Day, a badge of honour considered indispensable upon the occasion, and to have been established from the very period designed to be commemorated. Several of our oldest authors allude to the usage; and Shakspere makes Henry the Fifth acknowledge to the gallant Fluellen his pride of joining in the practice:

> "'I wear it for a memorable honour:
> For I am Welsh, you know, good Countryman.'"

At a drawing-room held by Her Majesty on the first of March 1882, Her Royal Highness the Princess of Wales wore a dress of a new shade of green velvet, with broad *revers* of palest blue and gold brocade, over a petticoat of fine Irish lace, fastened up

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with a bunch of Shamrock leaves and Forget-me-nots. Being St. David's Day, Her Royal Highness also wore the Leek. Such was the announcement made next day in the morning papers, so that we find the Leek still holds its ground.[10]

Under the head of Heraldry we shall be justified in calling attention to those crowns which are recognized as forming a branch of this subject. In Heraldry, as Dr. Brewer tells us, nine various crowns are recognized, their designations being as follows: The oriental, the triumphal or imperial, the diadem, the obsidional crown, the civic, the crown vallery, the mural crown, the naval, and the crown celestial. In the chapter on "Wreaths and Garlands" the subject has been treated more at length, and it will therefore be necessary to introduce to notice here such only as have not there been referred to. The Blockade Crown (*corona obsidionalis*) was presented by the Romans to the general who liberated a beleaguered army. This kind of crown was made of grass and wild flowers gathered on the spot. The object was to lead the warrior to seek honour for its own sake, and not for reward. Similar to this was the Civil Crown, presented to him who preserved the life of a *civis* or Roman citizen in battle. It was made of leaves of the Oak, and bore the letters H. O. C. S. for an inscription. These letters represent the legend, "He slew the foe, and saved the citizen" (*Hostem occidit civem servavit*). The Ovation crown (*corona ovalis*) was given by the Romans to the general who vanquished pirates or any despised enemy, and was made of Myrtle. Similar to this was the Triumphal Crown, made of Bay or Laurel, and given to him who gained a victory, and led his army triumphant home.

We come now to the study of a flower, which, if there is still some doubt as to its real identity, has played a very important part in the history of England and France; I mean the Lily, or Fleur-de-lys. First let us hear the opinion of judges respecting the

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flower itself. Mrs. Lankester says that the Iris is undoubtedly the original of the Fleur-de-lys in the arms of France, and that in many pieces of sculpture in which this device is introduced, it is not difficult to recognize it. Dr. Cooke says that the Lily of France—viz., the heraldic Lily—is evidently one of those corruptions which are not uncommon when the origin or meaning of an emblem is forgotten or has been corrupted. It is generally considered that the Fleur-de-lys is a corruption of Fleur-de-Luce, which, again, was in itself the representative of Fleur-de-Louis. The flower itself was the common purple Iris, and not a white Lily, and the whole history is apparently summed up in the tradition that when Louis VII., King of France, was setting out on his crusade to the Holy Land, he chose the purple Iris as his heraldic emblem. Thenceforth it became the Flower of Louis, or Fleur-de-Louis, subsequently Fleur-de-Luca, and in more degenerate times Fleur-de-lys. One writer thinks it probable that the Fleur-de-lys was taken as the emblem of France, through the sanctity with which the Lily became invested, in consequence of the comparison which Christ instituted between its glory and that of Solomon. One legend says that after a certain battle fought by the Crusaders, their white banner was found to be covered with these flowers. As an illustration of the uncertainty which prevails respecting the flower and the origin of its name, we find another writer remarking of the Iris that the peculiar drooping form of the side petals is familiar to us as the Fleur-de-luce, or Fleur-de-lys of France; and that Louis VII. is said to have chosen it as his badge, and called it "Fleur-de-Louis"; but some think he chose the white Lily, and that the Iris was called the flower of delights, or *delices*. Dr. Brewer has several references to this subject, and from his notes we take the following statements. Speaking of the Lily of France, he says: "The device of Clovis was three black toads, but an aged hermit of Joye-en-

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valle, saw a miraculous light stream one night into his cell, and an angel appeared to him, holding a shield of wonderful beauty; its colour was azure, and on it were emblazoned three gold Lilies, that shone like stars, which the hermit was commanded to give to queen Clothilde. Scarcely had the angel vanished, when Clothilde entered, and receiving the celestial shield, gave it to her royal husband, whose arms were everywhere victorious." The legend is taken from Chifflet, and in the original the words are "three golden Fleurs-de-lis (*Trois Flevrs de Lis d'or*)." Here we have another interesting illustration of the use of flowers for ornamenting shields, and suggesting thoughts of hope and of mercy to the bearer; for if this be only a legend, legends are reflections of facts, and often serve to prove the past existence of certain customs about which history herself is silent.

Tasso terms the French "Golden Lilies" (*Gigli d'oro*). It is said that the people were commonly called *Liliarts*, and the kingdom *Lilium* in the time of Philip, Charles VIII., and Louis XII. This name was applied to them from the Fleur-de-lys being the emblem of the nation. "The burghers of Ghent were bound by solemn oath" (says *Millington*) "not to make war upon the Lilies." Another tradition may be recorded, not because it is of any value in itself, but to show how easily confusion may become worse confounded, and to illustrate the kind of material through which it is often necessary to wade in order to come to a correct knowledge of historical matters pertaining to the middle and early ages. The tradition is that the last syllable in the name Fleur-de-lis is a corruption of Clovis, which is the same as *'lovis* or *louis*. When Clovis was on his way to Rheims, after the battle of Tolbiac, say the chroniclers, he received a Lily from heaven. It was Louis le Jeune, however, who adopted the "celestial flower" in the national standard. At first (1180) the flag was thickly sown with Lilies, but later (in the same reign) the number was reduced to three,

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in honour of the Holy Trinity. Referring to this matter under the heading "Fleur-de-lys" (or Louis' flowers), Dr. Brewer says that they were at one time supposed to be the Iris flower, or blossoming Flag, which was accordingly adopted by Louis VII. (1137—1180) when the national standard was thickly charged with these flowers. But, he adds, in contradiction of his statement already made, in 1365 the number was reduced by Charles VI. to three, the mystic Church number. In the first place, on the authority of a learned French writer, this seems to be certain, that "it was Louis VII., who was known as Louis le Jeune, A.D. 1137, that charged the escutcheon of France with Fleurs-de-lys without number." It had already been used by the other French kings, and by the emperors of Constantinople. One writer says: "The History of France informs us that the national escutcheon of that country was strewed with an indefinite number of Fleurs-de-lis, as early as the time of Clovis I., about the end of the fifth century." The next thing that seems to be clear is that the modern form of Fleur-de-lis, or Fleur-de-lys, is corrupted from Fleur-de-Luce, which in turn came from Fleur-de-Louis. "About the middle of the twelfth century, Louis VII. of France, having been excommunicated by the pope, and his kingdom laid under an interdict, was persuaded to take up the cross and join in the romantic expedition of the Crusaders, on which occasion he distinguished himself, as was the custom of those times, by a particular blazon, and for which he chose the Iris flower, that was from hence called Fleur-de-Louis, Louis's flower, and which was first contracted into Fleur-de-Luce, and afterwards into Fleur-de-lis, Lily flower, although it has no affinity to the Lily. The Iris flower soon became celebrated in France as the Fleur-de-lis, and was not only used in the arms of France, but was employed in the decorative embellishments of the crown itself." And then, thirdly, it is evidently a slip of the pen which makes the number of Lilies

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to be reduced to three in the reign of Louis. For, as we are told by the author last quoted: "The number of Fleurs-de-lis used in emblazoning the arms of France was reduced to three in the reign of Charles VI., about the year 1381, when this monarch added supporters to the shield of France from the following circumstance:—This youthful prince, whilst hunting in the forest of Senlis, roused an enormous stag, which would not suffer himself to be taken by the dogs, but being secured in the toils of the net, a collar of copper gilt, was found fixed around the neck of the animal, with this Latin inscription, *Hoc mihi Cæsar donavit*, 'Cæsar gave this to me.' After this adventure, the young king dreamed that he was carried through the air on a winged stag, from which he added two winged stags for supporters to the arms of France." So far, then, all is now fairly intelligible. The Iris, or some other flower, was early borne upon the arms of France; Louis VII. profusely charged the national escutcheon with the same; the number was subsequently reduced to three by Charles VI., while the name was gradually corrupted from Fleur-de-Louis to Fleur-de-lis. It still remains for us to examine two other matters—viz., the nature of the flower thus characterized, and its later connection with the history and heraldic emblems of England and France. I will here avail myself of the kind assistance of Shakspere, and the author of a work on the plant-lore of the same famous writer. In five different places do we read of the Flower-de-luce; and as four of these passages relate to that flower as the cognizance of France, they may first of all be quoted. In the *Winter's Tale* Perdita is asking for flowers with which to make a garland:

> "Bold Oxlips and
> The Crown Imperial, Lilies of all kinds,
> The Flower-de-Luce being one!"

Again in *Henry the Fifth*, where France and England are

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brought prominently to the front, the king is speaking to the princess Katherine; and exceedingly amusing is the French-English parley which goes on. The king asks: "But, Kate, dost thou understand thus much English, canst thou love me?" Her reply is, "I cannot tell." After this the king, in reference to her French extraction, says: "What sayest thou, my fair Flower-de-luce?" In the First Part of *Henry the Sixth* a messenger enters, and exclaims,—

CROWN IMPERIAL (*Fritillaria imperialis*).
a, plant; *b*, anthers and stamens; *c*, petal; *d*, fruit capsule.

"Awake, awake, English nobility!
Let not sloth dim your honours new-begot:
Cropp'd are the Flower-de-luces in your arms;
Of England's coat one-half is cut away."

A little further on Pucelle is made to say,—

"I am prepared: here is my keen-edged sword,
Decked with five Flower-de-luces on each side."

Lastly, in the Second Part of *Henry the Sixth*, York and his army of Irish enter with drum and colours:

"From Ireland thus comes York to claim his right,
And pluck the crown from feeble Henry's head.

* * * * * * *

A sceptre shall I have, have I a soul
On which I'll toss the Flower-de-luce of France."

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"Much learned ink has been spilled in the endeavour to find out what flower, if any, was intended to be represented; so that Mr. Planché says that 'next to the origin of heraldry itself, perhaps nothing connected with it has given rise to so much controversy as the origin of this celebrated charge.' I need not therefore dwell on it, as my present business is to settle not what the Fleur-de-luce meant in the arms of France, but what it meant in Shakspere's writings. But here the same difficulty at once meets us, some writers affirming stoutly that it is a Lily, others as stoutly that it is an Iris. For the Lily theory there are the facts that Shakspere calls it (in the passage first quoted) one of the Lilies, and that the other way of spelling it is *Fleur-de-lys*. I find also a strong confirmation of this in the writings of St. Francis de Sales (contemporary with Shakspere): 'Charity' (he says) 'comprehends the seven gifts of the Holy Ghost, and resembles a beautiful Flower-de-luce, which has six leaves, whiter than snow, and in the middle the pretty little golden hammers.' This description will in no way fit the Iris, but it may very well be applied to the White Lily. Chaucer, too, seems to connect the Fleur-de-luce with the Lily:

"'His nekke was white as the Flour de Lis.'

"There are certainly good authorities for asserting that the Flower-de-luce is the Lily, but there are as good or better on the other side. Spenser separates the Lilies from the Flower-de-luces in his pretty lines:—

"'Strow mee the grounde with Daffadown-Dillies,
And Cowslips, and Kingcups, and lovéd Lillies:
The pretty Pawnce
And the Chevisaunce
Shall match with the fayre Floure Delice.'

"Ben Jonson separates them in the same way:—

"'Bring rich Carnations, Flower-de-luces, Lillies.'

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"Lord Bacon also separates them: 'In April follow the double White Violet, the Wall-flower, the Stock-Gilliflower, the Cowslip, the Flower-de-luces, and Lilies of all natures.' In heraldry also the Fleur-de-lis and the Lily are two distinct bearings. Then from the time of Turner, in 1568, through Gerarde and Parkinson to Miller, all the botanical writers identify the Iris as the plant named, and with this judgment most of our modern writers agree." We shall therefore be content to take our place amongst those who hold the Fleur-de-lis to be one and the same flower with the Iris. Thus the Lilies of France rivalled the Rose of England, and were a war-cry of chivalry:—

> "Now by the lips of those you love, fair gentlemen of France,
> Charge for the Golden Lilies; upon them with the lance!"

Edward the Third added this flower to the arms of England, when, in 1340, the *nominal* dignity of King of France was claimed for our own sovereigns; and on that occasion the Fleurs-de-lis or Lilies were omitted from the French armorial bearings. It is in consequence of this that Gray calls him—

> "Great Edward, with the Lilies on his brow,
> From haughty Gallia torn."

Philips, referring to his war with the French, and his victory over them says,—

> "Great Edward thus aveng'd,
> With Golden Iris his broad shield embossed."

From this time onward the Fleur-de-lis had a very changeful history. When Edward quartered his arms with those of France, he placed the latter in the second and third quarters, as Arms of Alliance, to denote his maternal descent from Isabel, the daughter and heiress of Philip the Fourth of France; but when, in the fourteenth year of his reign, he was encouraged to claim that kingdom, he placed the Lilies in the first quarter, before the arms of England,

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as arms of Dominion and Pretension, which mode of quartering was continued by his successors. Edward, and the succeeding monarchs down to Henry V., however, bore only *semée de Lis;* but the latter, who determined *actually* to claim his sovereignty of France, and no longer to regard himself, as his predecessors had done, as merely nominal king, quartered the three *full* Fleurs-de-lis in the same manner as the French king bore them. He, however, placed the English arms in the first quarter, thereby claiming for them the highest honour. This did not long continue, for upon Henry VI. being crowned at Paris as King of France, he caused the Fleurs-de-lis to be again placed in the first quarter. On the accession of George I. in 1714, we find the Fleur-de-lis still appearing on the English escutcheon, where it continued until the commencement of the present century, when George III. was on the throne. When, in 1800, Ireland was joined to England, it became necessary that the title of the king and that the national arms should be modified; the title of King of France was then dropped, and the Fleurs-de-lis expunged from the royal arms. In recent negotiations with France these two things had proved a great inconvenience, and it was but just, since the title had become void, to restore the national badge to its rightful owners. The Roses that emblazon the arms of England were not more a cause of bloodshed in this country than the Iris has proved to the inhabitants of France. It was proscribed during the Revolution, and hundreds of persons, who were found wearing it, were condemned to death. During the time in which this national frenzy had hold of the people, whenever the Fleur-de-lis was conspicuously seen in sculptured work, it was effaced by their fury. Napoleon substituted the bee in the place of the Iris flower, but this emblem, as well as the eagle, has now taken its departure. The Fleur-de-lis has frequently been allowed to British subjects as a heraldic emblem. Queen Anne, for example, granted to Sir Cloudesley Shovel for

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his arms, a chevron between two of these flowers, and a crescent in the base, to denote three victories that he had gained; viz., two over the French, for which he got a Fleur-de-lis apiece, and one over the Turks, for which he obtained the crescent.

Those who are acquainted with the history of Italy and Germany during the period which elapsed between the eleventh and fourteenth centuries, will remember the party-names of the Guelphs and Ghibellines. The badge of the former was the Red Lily, the White Lily being claimed by the latter, just as the White and Red Roses were by the Houses of Lancaster and York. The Lily (*Giglio bianco*) is also the emblem of Florence. On the Continent we find an Order of the Blessed Lady of the Lily, which is said to have been instituted by Gorcias, the fourth king of Navarre, on account of an image of the Holy Virgin being miraculously found, as it was believed, in a Lily. This is said to have cured the prince of a dangerous disorder. It is possible that we came into possession of the plant through the agency of the Crusaders, who found it growing plentifully in Palestine. Chaucer speaks of it in his day as belonging to armorial bearings:—

> "Upon his crest he bare a tour,
> And therein stiked a Lily flour."

Upon the arms of the City of Winchester, as well as upon those of the College, we find three Lilies figured.

The tiny Mignonette is not without its place here. Although it is so short a time since the Sweet Reseda was made known in Europe, we find that it has crept into the armorial bearings of an illustrious family of Saxony; and as Cupid does not so frequently bestow honours of heraldry as his father Mars, we cannot avoid relating the romantic tale which introduced this fragrant and modest little flower to the Pursuivant-at-Arms:—

"The Count of Walsthim was the declared lover and intended

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spouse of Amelia de Nordbourg, a young lady possessing all the charms necessary for the heroine of a modern novel, excepting that she took a delight in creating little jealousies in the breast of her destined husband. As the beautiful Amelia was the only child of a widowed mother, a female cousin, possessing but few personal charms and still less fortune, had been brought up with her from infancy as a companion, and as a stimulus to her education. The amiable and humble Charlotte was too insignificant to attract much attention in the circles in which her gay cousin shone with so much splendour, which gave her frequent opportunities of dispensing a part of that instruction she had received on the more humble class of her own sex. Returning from one of these charitable visits, and entering the gay saloon of her aunt, where her entry or exit was now scarcely noticed, she found the party amused in selecting flowers, whilst the Count and the other beaux were to make verses on the choice of each of the ladies. Charlotte was desired to make her selection of a flower; the sprightly Amelia had taken a Rose; others a Carnation, a Lily, or the flowers most likely to call forth compliment; and the delicate idea of Charlotte, in selecting the most humble flower, by placing a sprig of the Mignonette in her bosom, would probably have passed unnoticed, had not the flirtation of her gay cousin with a dashing colonel, who was more celebrated for his conquests in the drawing-room than in the field of battle, attracted the notice of the Count, so as to make his uneasiness visible, which the amiable Charlotte, who, ever studious of Amelia's real happiness, wished to amuse, and to call back the mind of her cousin, demanded the verse for the Rose. The Count saw this affectionate trait in Charlotte's conduct, took out his pencil, and wrote for the Rose:

"'Its life is granted for a day,
Its pleasures but a moment stay.'

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('*Elle ne vit qu'un jour, et ne plait qu'un moment*'), which he gave to the lovely daughter, at the same time presenting the humble cousin with this line on the Mignonette:—

"'Its qualities surpass its charms.'

"*Ses qualités surpassent ses charmes.*" Amelia's pride was roused, and she retaliated by her attention to the colonel and neglect of the Count; which she carried so far as to throw herself into the power of a profligate, who brought her to ruin. The Count transferred his affections from beauty to amiability; and rejoicing in the exchange, and to commemorate the event which had brought about his happiness and delivered him from a coquette, he added a branch of the Sweet Reseda to the ancient arms of his family, with the motto:[11]

"'Your qualities surpass your charms.'"

Among the Spaniards we find the Pomegranate occupying a place in heraldic emblems, just as among the Prussians we have the Linden. Other writers will be able to tell us of the Columbine, Oak, Palm, Fig, Eglantine, Heath, Lavendar, and a variety of other plants, each and all of which have received more or less attention in connexion with badges, escutcheons, and orders. With these we must close our present notices of Sprigs and Sprays in Heraldry.

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STRAWBERRY (*Fragaria vesca*).

a, plant, with runners; *b*, ripe fruit; *c*, section of fruit.

CHAPTER XIV.

STRANGE FACTS ABOUT PLANT-NAMES.

IN our younger days, as we rambled with our friends by the beautiful hedgerows or into the secluded copses of the neighbourhood in which we lived, how often we have talked over the names of the flowers we have plucked, and wondered why such strange names should have been given to such common and simple flowers! Milton, one of our noblest poets of a past age, writes as though it were Eve who received the pleasant task of giving names to flowers, and arranging them

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in tribes or ranks. When, as a punishment for their disobedience, Adam and Eve were about to leave the delightful Garden of Eden, Eve is made by the poet to express her bitter regret thus :—

> "Must I thus leave thee, Paradise?
> Oh, flowers, which I bred up with tender hand,
> From the first opening bud, *and gave ye names!*
> *Who now shall rear ye to the sun, or rank*
> *Your tribes?*"

To write a history of plant-names would be here out of place; but a brief glance at the subject is perhaps necessary as an introduction to this chapter, which will have to cover a large amount of ground.

I. Historical Notes.

The Jews and the Greeks supply us with the earliest known information respecting plants and flowers; the one in the books of the Old Testament, the other in the writings of Homer. Everyone who studies the Bible will notice how frequently plants are mentioned there. We find references to such trees as the Almond and Ash, the Box and the Cedar, Fir-tree, Pine and Oak, Sycamore and Olive, Palm, Poplar, and Willow, not to mention others. Among shrubs and bushes we have the Rose and the Thorn (for who ever saw a Rose without a Thorn?), the Rue and the Pomegranate, which, however, in the East grows to a very beautiful tree; the Myrtle and Heath, with the Hyssop on the wall. Many rambling and twining plants are spoken of, as the Cucumber and the Melon, the Bramble and the Vine; Corn, Flax, Garlic, Mustard, Onions, and Nuts are some of the useful and edible plants; while of flowers we have the Lily and the Rose, two choice and beautiful flowers, which seem to thrive everywhere, and generally go hand-in-hand; the Cockle, pretty, perhaps, though no friend to the farmer; the Mallow, only once named, and probably differing, as

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many other of the plants here mentioned do, from the plants which we know by these names; the Saffron, well known in the East, and abundant in Palestine, where it is highly esteemed for its perfume. Nor is this the only plant remarkable for that quality of which the Bible speaks, for we have, besides, the Balm, Sweet Cane, Cassia and Cinnamon, with Spikenard, Frankincense, and Myrrh. The Jews, therefore, seem to have taken advantage of the great opportunities they had for obtaining a knowledge of plants in their wanderings over the face of the earth previous to their final settlement in Judæa. Even when in possession of the land flowing with milk and honey, they extended their intercourse with foreign nations; the vessels of Solomon had passed through the Mediterranean, and probably coasted Africa, doubled the Cape of Good Hope, passed up the Red Sea, and possibly even traversed the broad Indian Ocean and visited the Islands of the Malay Archipelago. Such are the opinions of scholars who have tried to find out whence the wise king obtained the celebrated gold of Ophir, his peacocks and monkeys, and other rare and valuable things which were never found in or around Palestine itself.

The Greeks early gave themselves to the study of nature, and if our information is as vague as was their knowledge in the earliest times, we find century by century that they were industriously storing up and arranging materials, which were eventually to form the basis of the science of Botany. To insert the names of all the great men who have written on this subject, from Pythagoras or Aristotle down to the time when the Greek race ceased to exert its wonderful influence on the world, would be too great a task, and scarcely suited for a work like this. It is sufficient to know that very many of our names of flowers and plants, popular and scientific, have come down to us from the Greek language. The name *Bugloss*, for example, which in Devonshire is applied to the Forget-me-not, is derived from two Greek words, meaning

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"tongue" and "ox," and is given to certain plants on account of the rough surface and tongue-like shape of the leaves. The history of Greek names of plants is full of interest, and I trust that some of my readers will be induced, from the study of this work, to take up the subject for themselves.

We must hasten on to glance at the influence which the Romans have exerted. We have all puzzled our brains at some time or other over the long Latin names which our gardeners or friends have told us belong to some of our garden and greenhouse plants; and have wondered why it would not be just as easy to give the plants English names, when they were in an English home. But when we come to understand the meaning of the Latin names, we often find them most expressive and appropriate, and any one who intelligently and earnestly enters upon the study will be sure to be repaid for his pains in a very short time. We shall presently come to the examination of some of these names, which have been handed down to us from Greek and Latin writers, and we shall then see how interesting a study it is. No writer stands out more prominently in connection with the early study of Botany than does Pliny the Elder, who lived in the reign of the Emperor Nero. True, he derived his science chiefly from the works of his predecessors, and went but little to nature direct himself; but his genius was vast and active, and the leisure which his public duties left him was consecrated to scientific researches and literary labours. He came to a sad end, for in his pursuit after knowledge, he climbed the Mount Vesuvius, and approaching too near its mouth was suffocated by the sulphureous exhalations.

During the dark Middle Ages the monks were almost the only persons who had any knowledge of plants. Their language was a barbarous corruption of Latin, and traces of their debasing influence on names have come down to us in the peculiar forms of many of our botanical terms. Meanwhile the Arabs had pushed

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forward in the study of medicine, and indirectly we are largely indebted to them for much of our knowledge of medical herbs, but especially of other kinds of medicines. When they conquered Spain, they carried thither letters and arts, and their schools became so celebrated in the West, that in the eleventh century we find French, Italians, Germans, and English going to them for instruction in the elements of science. Soon after this it became customary to make collections of plants, which were dried for preservation, and made into what we now call an herbarium. Thus plants could be transported from place to place, and their study continued when circumstances prevented the student obtaining the fresh, living specimen.

From the time of the fifteenth century down to the present, students of Botany have been continually increasing in number, and the names of Gesner, Tournefort, Gerarde, Turner, Linnæus, and a whole host of others, testify to the charm and value of the study. These brief historical notes make no pretence to completion; they are merely intended to gather up a few of the main facts, so as to enable the student and general reader to get some idea of the way in which our names have come down to us, and lead him to take up the study more earnestly for himself.[1] It will now be possible for us to proceed to the study of some of our plant-names, which, for the sake of clearness and consecutiveness, shall be arranged in sections.

II. Names from Foreign Languages.

Our English plant-names may be compared to a vast patchwork quilt, into which have been sewn pieces of every variety of shape, colour, and texture. This will be understood when I say that we have names for plants in our language which have come from India and China, Arabia and Malaya, from Spain and Italy, Germany and Sweden, France and Holland; to say nothing of words of

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Keltic origin, and names from the native languages of many other peoples in divers parts of the world. I have already said that we owe to the Greek and Latin our largest share of gratitude for many of the names we possess. I shall refer only to those names which are in common use among ourselves, and which are now regarded as regular English words.

HYACINTH (*Hyacinthus orientalis*).
a, plant; *b*, blossom opened.

Let us begin with the Hyacinth. This is a Greek word, ὑάκινθος, and there is a tradition that the flower which bears this name sprang from the blood of Hyacinthus, or, as others say, from that of Ajax. Some people used to pretend that they could read on the petals of the Hyacinth the initial letters of the names of these heroes. The older poets of Greece describe the flower as very dark; later authors, however, make it lighter, so that, though it is frequently spoken of, the descriptions are too vague to enable us to decide what flower was intended. Some have supposed it to be a kind of Lily, others a Gladiole. We now have a wild flower under that name, but the name is sometimes changed to Jacinth. There is no real difference, however, between these two words. Parsley, again, is a name with an interesting history.

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It comes from two Greek words meaning a plant which grows on a rock. From this the Latin *petroselinum* was derived, and by degrees it was corrupted into *petersilie, percely, persil,* and Parsley. And when we compare the modern form of the word with the original πέτρος and σέλινον, who would suspect that they had any connection? The victors at the Isthmian and Nemean games were crowned with chaplets made of the leaves of the *Selinon,* and it is quite possible that our present custom of encircling a joint with Parsley as it lies upon the dish may have had its origin in that fact. By the side of the Parsley grows the Lettuce, whose name means 'the Milk Plant.' In Scotland it is called Lattouce, which is an older form of the word, and comes through the Latin *lactuca* from the Greek γάλακτος, which means "to have milk." Lichen, too, is a Greek word, meaning a tetter or scurvy; but it is a question whether the name was applied to the plant first on account of its having the appearance of leprous spots, or whether the scurvy was not in Greek named after the plant, because its appearance on the body was like the appearance of the λειχήν (Lichen) on old walls and buildings. The very familiar word Lily is also of foreign origin, its Latin form being *lilium* and its Greek λείριον. In olden times the name was used for a flower in general, and amongst ourselves it is applied to many different plants. The heathens held the flower in such reverence that they consecrated it to Juno, and they had a fable that it originally sprang from her milk. In Hebrew the name Susannah means a Lily, and Shushan was named after the same flower. The Mandrake which is spoken of in the Bible, and which some suppose to have been nearly related to the Deadly Nightshade, gets its name from the Greek word μανδραγόρας; and we are told that the plant was so highly esteemed among the Italian ladies of a few centuries ago that they would pay large sums for one of the artificial Mandrakes of certain itinerant quacks.

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Children everywhere are familiar with the plant which bears the fruit which they call "cheeses," although in many places they do not know that the flower is called Mallow. This name, which we find in Anglo-Saxon as *Malwe*, and in Latin as *Malva*, is Greek μαλάχη, from a word meaning "soft"; because of the softening, relaxing property of the plant.

But I must not linger among the Greek names too long, for others need our attention. The next which we ought to study are those of Latin origin; and here we have again a large field for observation, but we must confine ourselves to a few of the most interesting. The name Archangel is from a word *archangelica*, so called, as one tradition says, from the plant having been revealed in a dream. More probably, however, it received its name, as many more did, from its habit of coming into blossom about the day of the Archangel St. Michael, on which account it was popularly supposed to be a preservative against evil spirits and witchcraft, as well as against certain diseases in cattle. A favourite herb among our country people is the Betony, vulgarly pronounced *Bitny* in many places. This plant is in Latin *betonica*, and Pliny says that it was first named Vettonica in honour of the Vettones, a people of Spain.[2] In Shakspere the word Fumitory is written *Fumiter*, which at once suggests the French *fume-terre*. This is the Latin *fumus-terra* or earth-smoke. So curious a name could not have arisen without some equally curious reason, and we are consequently told that it was applied to the plant in question from the belief that it was produced without seeds, from vapours rising from the earth. In the writings of Pliny we find another explanation. He says that just as smoke causes the eyes to water, so also does Fumitory, when applied to them, and hence the name. *Herb Bennett* is said to be a corruption of *Herba benedicta*, which means "blessed herb," and is applied to the little plant called Avens, because, says an old tradition, where the root is in

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the house the devil can do nothing, and flies from it; wherefore it is blessed above all other herbs. If any one should carry this plant about on his person, adds the legend, no venomous beast can harm him, neither will such things approach a garden where it may be growing. Surely such valuable knowledge ought to be made known to every one! The Hemlock bears the same name of Blessed Herb for a very similar reason, as does also the Valerian. Several plants have at various times borne the name of Milfoil, which is derived from two words meaning "thousand-leaves," just as creatures with many legs are called Centipedes or "hundred-legs."

Rambling in the Somersetshire moors one day during the summer of 1881, I came across a tall, coarse plant of brown appearance, with somewhat insignificant flowers, and turning to a friend who was with me, inquired by what name it was known in those parts. He replied that there were two names for the flower in that neighbourhood, Brownet and Crowdy-kit. The name Brownet was simple enough, being merely a corruption of Brownwort, which we find in Anglo-Saxon as *Brun*, or *Brune-wyrt*, and in German as *Braun-wurz*. The plant is said by some to have been named from the brown colour of its stem and flowers, while others think it was so called from its growing so abundantly around the *Brunnen* or public fountains of German towns and villages. I incline to think that the modern form may have arisen from the first of these two circumstances. But I was very much struck by the second name given me by my friend for this plant (which in botanical language is called *Scrophularia*), viz., Crowdy-kit. In my younger days I had lived in Somersetshire, and had then learned that a fiddle was there called Crowdy-kit; and I also knew that this word Crowdy was a mere corruption of the Welsh word *crwth*, "a fiddle"; but what this plant had to do with that instrument I could not tell. Under such circumstances I have

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learned never to rest till I have been able to get a satisfactory answer to my question, and the explanation came at last; for a short time after, walking down a country lane in Devonshire in company with a gardener who had just begun to appreciate chats about flowers, the conversation turned upon this very plant. "I know the thing you mean," said he, "for I have seen it growing along this ditch; and," he added, "have you ever noticed that if you rub two of the stalks together they make a noise something like a *fiddle?*" I was startled, but replied that I had never noticed such a thing; whereupon he assured me that it was so, and that the Devonshire name in consequence was Fiddles or Fiddlestick! Here was the explanation! In Devonshire there was a local English name, while in Somerset, the very next county, a Welsh, or Keltic name was in use.[3] Dr. Prior has a long note on the word *Maple*, which he thinks we get from the Keltic source, and Professor Earle has the following note bearing on our immediate subject:—"It is very probable that a few Keltic words are still living on amongst us in the popular names of wild plants. The Cockle of our cornfields has been with great reason attributed to the Britons. The Saxon form is *coccel*, but the word is not found in the kindred dialects. This is the more remarkable, because most of the tree and plant-names are common to us with the German, Dutch, and Danish. This is not the case with Cockle, and therefore it may perhaps be British.[4] Another plant-name, which is probably British, is Willow. This may well be traced to the Welsh *helig* as its nearer relative, without interfering with the more distant claims of *saugh*, *sallow*, *salix*. *Whin* also, and *Furze*, have perhaps a right here. With strong probability also may we add to this botanical list the terms *husk*, *haw*, and more particularly *cod*, a word that merits a special remark. In Anglo-Saxon times it meant a bag, purse, or wallet. Hence it was applied to the seed-bags of plants, as *pease-cod*. This seems to be the Welsh *cwd*. The Puff-ball is in Welsh *cwd-y-mwg*,

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"bag of smoke." Owen Pughe quotes this Welsh Adage:—"*Egor dy gwd pan gaech borchell*," *i.e.*, "Open thy bag when canst get a pig!"—an expression which for picturesqueness must be allowed the palm over our English proverb, "Never say no to a good offer." What establishes the British origin of this word is the large connection it has in Welsh, and its appearance also in Britanny. Thus in Welsh there is a diminutive form *cydyn*, a little pouch, and the verb *cuddio*, to hide, with many allied words; in Breton there is *kôd*, pocket." I am inclined to think that the Somersetshire name for Flags and Sword-grass is also from the Welsh. The word is Levver, and occurs in Anglo-Saxon as *læfer*, a Flag or a Bulrush, which seems to find no better explanation than that which we have in the Welsh *llafrwynen*, and the Gaelic *luachair*. Then there is the Shamrock, which forms the Irish badge, and for which we should naturally expect to find a Keltic etymology. It is written *Seamrog* and *Seamrag* in Erse and Gaelic.

It was remarked above that many of our plant names are common to various languages, such as Saxon, German, Dutch, and Danish. This is what we may call the Teutonic branch, and a few examples from it will be necessary. There is the word Ash, which in Anglo-Saxon was *æsc*; in Danish and Swedish this is represented by *ask*, and in German and Dutch by *Esche*. "From the toughness of its wood it was much used for spear-shafts, and the Anglo-Saxon *æsc* came to mean a spear, and *æsc-plega*, the game of spears—a battle. It was further extended to the man who bore it, and he was himself called *æsc*. Being also the wood of which boats were built, the Anglo-Saxon *æsc* and Norse *askr* meant a vessel." In the Whitebeam, as the name of a plant, we have a word which is common to many Western languages. In German we have *Baum*, in Gothic *bagms*, and in Anglo-Saxon *beám*. In our modern language *beam* means a tree felled and worked up for a support in a building, or timber in use for various

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purposes; but in early times "beam" meant a living tree, just as German *Baum* does to this day. The Lime or Linden is a well-known tree, in Chaucer called *Linde*, a name which it still bears in some important languages. From its inner bark the bast, used by gardeners for tying plants, and by furniture dealers for packing goods, is procured, from which cause the tree used to be called baste-tree. Linde seems to have been given to it as a name for the same reason; for the word appears to have reference to the employment of bands made from its bark, which bands are called *linda* in some of the neighbouring languages.[5] Adder's-tongue is said to be from the Dutch *adderstong*; and the word Elm, though it does not find its root in any of the Teutonic dialects, is nevertheless nearly the same in form in them all. Haver, the Wild Oat (not to be confused with Eaver or Ray Grass, as some writers have done), is also another of these common names, although here again we must ultimately go back to the Romance languages for the root. The word Hawthorn is interesting, both because found in the various Germanic dialects, and from its testimony to the use of hedges, and the appropriation of plots of land from a very early period in the history of that race. In Eastern lands the Cactus often takes the place of the Hawthorn for making hedges. I have seen it so used in China, and travellers speak of it in Burmah, Palestine, and elsewhere.

We have thus glanced rapidly at some English plant names whose history connects them with the Greek and Latin languages, as well as with the Keltic and Germanic. We might have dwelt upon words like Belladonna, which would carry us to Italy; Dandelion, which points us back to the influence of France upon our language; Alkanet, which tells of the Arabic supremacy of earlier times. The Birch would take us right back to the primeval forests of India; Paper (no matter what the ultimate etymology of the word) would remind us of the Egyptian Papyrus; while

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the Peach and Saffron-flower would land us in Persia. Had I ventured to write respecting the word Tea, I should have carried you with me to China, and, once there, we should have found it difficult to tear ourselves away from our pleasant surroundings. Coffee, Cocoa, Orange, Banana, and many other words might have been studied, and by the time we had visited all the places whence these useful articles are derived, we should have pretty well made ourselves masters of the geography of the globe. It must, however, suffice that I have here indicated to you some few of the sources of our popular plant-names which have come to us from abroad. It is now time that we gave attention to another source whence names are derived.

III. Names derived from Natural History.

I intend, under this heading, which may perhaps appear a little indefinite, to call attention to some of our commonest English plant-names which have reference to animals, birds, and reptiles, and have been given from their resemblance to those creatures, or to parts of their bodies. The study is curious, and, I hope, will prove interesting. It may be remarked that many words beginning with horse, bull, or dog have no reference to natural history, but merely indicate the large or wild character of the plants. We have, as I have elsewhere stated, such names as Horse-radish, Bull-rush, Dog's Mercury, and Dog-Violet; these we must leave out of consideration. There are a few plants which bear the names of birds or animals without any qualification whatever. This may be either because the plants so named were regarded as special favourites for food by these creatures, as Goose-grass, Duckweed, Canary-grass, Chickweed, Lamb's-lettuce, Hart's-clover, Bee-nettle, Bear's-garlic, Bird-cherry, Cat-mint, Hawk-nut, and many others which we must omit; or because they bore some fancied or real resemblance to the living things from

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which they took their names; as the Adder-wort, Snake-weed, or Bistort, the Bee-orchis, Fly-orchis, and Monkey-orchis, the Columbine (from the resemblance of its nectaries to the heads of pigeons in a round dish), and the Crow-flower. There are also Bulls and Cows, Cows and Calves, and Geese and Goslings. Some, such as Hawk-weed, or Hawk-bit, and Celandine (from the Greek word for a Swallow), have curious stories attached to them which are referred to elsewhere. Others again, as Flea-bane, Wolf's-bane, Cow-bane, and the like, generally refer to the supposed or real property of the plant to keep off, or injure, the animals named. Sometimes, however, the names are corruptions, and at other times we find them wrongly applied, so that each name needs careful examination. Perhaps nowhere do we find more flowers appropriated to one creature than when we study those which form the Cuckoo's garland. This bird has its bread or meat in the shape of Wood-sorrel (*Oxalis Acetosella*), called in Latin *Panis cuculi*, and in French *Pain de coucou*. Shakspere speaks of Cuckoo-buds of yellow hue, and Cuckoo-flowers, though we may be somewhat in doubt as to what flowers he may intend thereby:

> "When Daisies pied, and Violets blue,
> And Lady-smocks all silver-white,
> And Cuckoo buds of yellow hue
> Do paint the meadows with delight."

In Devonshire the Purple Orchis is called Cuckoo-flower, as is also the Red Campion. The Ragged Robin has long been regarded as the cuckoo's plant, and the Lady's-Smock is by some devoted to the same bird. We have Cuckoo-sorrel, Cuckoo-grass, and Cuckoo-gilliflowers. The Arum is often known as Cuckoo-pint or Cuckoo-pintle, and the Buttercup has even been regarded by some as cuckoo property. Generally these names have been given because the flowers and the bird appear about the same time. In the notes to the chapter on Rustic Plant Names will be found

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a number of references to works which may be consulted on this subject.

I must here refer to the robin also. The name of that bird comes in in various connections. It is as much associated with flowers as with the feathery tribe; but it is quite possible that it is a reminiscence of the bold Robin Hood. We have Robin-flowers, and Robin's-eyes, and Poor Robins as names of flowers, chiefly the Campions and Herb Robert; but often these flowers are called Robin Hoods, and in French Robinet. The goose, as befits it, is somewhat highly honoured, seeing that we have a Goose-bill or Goose-share, a name for Cleavers (*Galium Aparine*), Goose-corn, Goose-foot, Goose-grass, Goose-tansy, Goose-tongue, and—though this is by stratagem—a Goose-berry. In the languages of India also many plants are named after this bird. But I will not call special attention to any other of our familiar birds and animals which have received more than usual honour in this way, but proceed to notice another branch of the same subject.

Much more common are names which relate to parts of the bodies of animals and birds. Let us begin at the head and go down to the tail, and we shall be surprised at the result. In birds, the beak is the most forward member, and we have Crane's-bill, Stork's-bill, Pelican's-bill, as names for various kinds of Geraniums; while the very names Geranium and Pelargonium are from Greek words which point to the beak-like form which the seed-vessels of these plants assume. Those who wish for an illustration may notice either the wild or cultivated Geraniums which abound everywhere. We have in addition to these a Heron's-bill, also named after the shape of its seed vessel, and belonging to the same class of plants. By the study of such names we get to know what animals and birds were best known at the time when they were applied, seeing that the most familar would be those noticed.

Animals' snouts have not been passed by unnoticed, for the very

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familiar Snapdragon (*Antirrhinum majus*) has been designated Calf's-snout (French *Mufle de veau*), from a fancied resemblance in the seed-vessel to the nose and mouth of a calf. The name is not inappropriate. As the mouth is in this immediate locality, we find such names as Dragon's-mouth and Swine's-snout, the latter being one designation of the common Dandelion. Lastly, among the snouts we may notice the name of Weasel-snout as applied to the Yellow Dead-nettle. This by no means exhausts the list; we only give them as samples.

Lips have not been passed by without having been pressed into service; but we must not be misled by the apparent reference to that member of the animal frame in such words as Oxlip and Cowslip. Perhaps there are no names which have given the student greater trouble than these, and still they remain unexplained. Oxlip was in Anglo-Saxon *oxan-slyppe*, and Cowslip was spelt *cuslyppa* and *cusloppe*; and as the Foxglove (*Digitalis purpurea*) is in Devonshire called both Cowslip and Cowflop, I incline to think that the older form of the word had something to do with a flap or flop, certainly not with a lip at all. The student of Botany will remember that a whole class of flowers (the Labiatæ) derives its name from the Latin word for a lip, on account of their having exactly the appearance of that organ.

Next we come to the tongue, and here we have many names in use. There is Lamb's-tongue, the leaf of the Wild Plantain (*Plantago media*), which was the only name the lad in Sussex would understand a few years ago, and probably is so still. In Greek the name has the same meaning (*ἀρνογλωσσον*). In Devonshire there is another Lamb's-tongue (*Stachys*). A common fern (*Scolopendrium vulgare*) is called Hart's-tongue, from the shape of its fronds; and we have besides Ox-tongue and Adder's-tongue (*Sagittaria*), Hound's-tongue (*Cynoglossum officinale*, where the Greek name has the same meaning), perhaps on account of the

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soft surface of the leaf and its tongue-like shape, and many others. Of this latter plant an old writer says: "It will tye the Tongue of Houndes, so that they shall not bark at you, if it be laid under the bottom of your feet." This plant is sometimes called Dog's-tongue also. Then we have the name Bugloss, which is from the Greek, and means Ox-tongue, applied to plants with rough tongue-like leaves, and in Devonshire to the Forget-me-not Another plant (*Ophioglossum*) bears the name of Serpent's-tongue though the name of Adder's-tongue is applied to it as well as to the *Sagittaria*. The Knot-grass (*Polygonum aviculare*, compare the Latin *Lingua passerina*) is sometimes called Bird's-tongue, on account of the shape of the leaf.

Here we pass on to the teeth, and we find that the sharp, pointed shoots of the Triticum plant have led to its being called Dog's-tooth-grass, and by the French also *Chien dent*. This reminds us that we derive our common name of Dandelion from the French *Dent-de-lion*, or Lion's-tooth; which is the same in meaning and etymology as the Latin *Leontodon*, except that here the lion precedes his tooth. Some suppose the name was given to the plant (*Taraxacum*) on account of the whiteness of the root; others because the yellow flower resembled the golden teeth of the heraldic lion; but the true explanation seems to be this, that on account of its virtues as a medicine it was compared to the lion's-tooth. In China one of the most largely used vegetables consists of a certain kind of Bean, sprouted till it is some three inches in length. It is as crisp and white as Celery, and is called *Ngá ts'oi* by the Cantonese. The word *ngá*, which means a "sprout" or "bud," is derived from *ngá*, a "tooth," and is applied to this and similar sprouts on account of their tooth-like shape and appearance; and they are also regarded as very *toothsome* morsels.

When we come to deal with the various eyes which exist, we are perfectly bewildered. There is the beautiful Ox-eye (*Chrysan-*

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themum Leucanthemum), or Horse-daisy, as it is generally called. In Devonshire and elsewhere there are Cat's-eyes (Speedwell) and Bird's-eyes in abundance. The little English Geraniums, Herb Robert and others, are generally known as Bird's-eyes or Robin's eyes. The flowers of the Red Campion are in the south called Bull's-eyes, a name which is sometimes applied to the Marsh Marigold as well. Bullock's-eyes is the name given in some parts of the north of England to the Sedum or Selgreen (*Sempervivum*). As the eyes come very near the forehead, we must not omit to mention that in the same region there is a plant (*Aira cæspitosa*) which is popularly known as Bull's-forehead.

Ears next claim our attention. We have local names such as Donkey's-ear and Mouse-ear (*Stachys lanata*), Bear's-ears, from the former Latin name of the Primula (*Ursi auricula*), in allusion to the shape of its leaf, Cat's-ears, Hare's-ears, and others. These are rustic names, it is true, and may not find their way into any dictionary, except those that are now set apart for gathering up such facts as these, which have hitherto been almost entirely passed by as unworthy of notice. I am often answered, when I ask the common name of a plant, "Oh, I never trouble myself about such silly things!" It need not be a trouble; it may be a pleasure, and will prove profitable as a study.

In Sussex the Purple Orchis (*Orchis mascula*) is called Ram's-horns, and another variety Lamb's-horns. Perhaps bells may be assigned a place here, for we find that our wild animals like to tinkle their music as they run; and so we find a Hare-bell for their benefit. Next the horns comes the comb, and in China, as in England, there are Cock's-combs of various sorts. But as we have not many birds possessed of that ornament, few plants bear the name. Sometimes the whole head is indicated, as when we speak of a certain kind of Lily (*Fritillaria Meleagris*) as the Snake's-head. The same flower bears other natural history

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associations, being known as Turkey-hen-flower and Guinea-hen-flower. The Sainfoin is sometimes called Cock's-head, on account of its legume being similar in shape. But the head seems, as a rule, to be passed over without much notice, more attention being bestowed on individual parts. We even have the Beard described. Thus the Mullein is called Hare's-beard, and another plant is called Goat's-beard, with which we may compare Jupiter's-beard (House-leek), and Old-Man's-beard (Clematis); or Deer's-hair, as applied to a plant having tufts of slender stems, looking like coarse hair (*Scirpus*).

We find a profusion of names drawn from comparisons with the shape and appearance of hoofs, toes, spurs, feet, and other extremities of animals and birds. To mention only a few, there is the Lark-spur, also called Lark's-claws, Lark's-heel, and Lark's-toe, on account of the spur-shaped nectary at the back of the flower. There is a flower called Bee-larkspur "from the resemblance of its petals, studded with yellow hairs, to a bumble-bee whose head is buried in the recesses of the flowers." We have a Bird's-foot (*Ornithopus*) and Bird's-foot Trefoil (*Lotus corniculatus*). We are not without a Cock's-foot, a Crow's-foot, and even a Crow's-toe; while the Dove's-foot Crane's-bill is called Culver-foot. Then we have a Colt's-foot, a plant which the farmer probably often wishes further, and concerning which the Sussex peasantry used to say that the white down of the leaves was a valuable medicine for some complaints (which belief we find indicated by its Latin name also); another name for it (*Tussilago Farfara*) is Ass's-foot (in French *Pas d'âne*); and, less commonly, Bull's-foot. The well-known *Arum maculatum*, or Lords and Ladies, is by some called Calf's-foot, a name which corresponds with the Flemish *calfsvoet*, and the French *Pied de veau*. We have a Raven's-foot and Cat's-foot; while the Vervain leaf is called Frog's-foot:

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"Frossis-foot men call it,
For his levys are like the frossys fet."

"Though country people generally have no common name for the *Orchis Morio*, it has the local names of 'Crake-feet' in Yorkshire, and of 'Keat-legs' and 'Neat-legs' in Kent." Let us not overlook the Hare's-foot, or the Hen's-foot, the Horse-hoof, or the Horse-shoe-vetch. From its soft, downy heads of flowers, one plant has been called Lamb's-toe, and another is known as Lion's-foot or Lion's-paw. There is an Ox-heel, also, but the more correct form of the name probably is Ox-heal. A curious name is Bullock's Lungwort, applied to the Great Mullein (*Verbascum Thapsus*), it being supposed that as the leaf resembled the dewlap of a bullock, the curative powers of the plant in cases of pneumonia were thereby indicated. Viper's Bugloss, too, is a strange name, being applied to a Bugloss whose seeds were supposed, from their resemblance to the head of the Viper, to be efficacious in cases of bite by that reptile.

It was not to be supposed that where snout, horns, and toes had received such attention, the tail could be overlooked. The beautiful blossoms of our Valerians have many names, one of which is Capon's-tail, from their spreading flowers. There are several flowers with which the cat stands connected. Catkins, Cat's-tails, and Cat-o'-nine-tails are names for the male blossoms of the Hazel and Willow, and the long spikes of the *Typha latifolia* are also sometimes called Cat's-tails; while we hear of Lamb's-tails (Hazel Catkins) and Fox-tail-grass, of Hare's-tail, and Hare's-tail Rushes. There are Mare's-tails and Female Horse-tails—an over refinement one would think, if the explanation were not apparent. Then we must not forget the names of Mouse-tail and Mouse-tail-grass. We have even a Snake's-tail, and last, but not least, a Dog's-tail and Dog's-tail-grass.

So much for the names which are due to animals; many other

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words might be added, such as Pigeon's-pea or Pig-nut; but they would not add much information to our present stock, and we must hasten on.

IV. Names of Flowers connected with Colours.

A most curious and interesting study is that which relates to the names of colours. Mr. Gladstone, Mr. Grant Allen, and other learned writers have already given us some insight into the subject, and when I was in China I gave the matter special attention in reference to the writings of Mencius and other classic authors. Perhaps no people has a larger colour-vocabulary than the Chinese, their silks being dyed in an endless variety of shades, so that it is at first perfectly bewildering to go into a silk shop, and look around on the stock of reels and skeins. But I must confine my attention to the subject of plant-names which are in one way or another associated with colours. And we shall find something here both to amuse and to instruct. If we hear of a *White Blue*-bell, it will be as intelligible to us as would the mention of an *iron* mile-*stone*, if we bear in mind that when the name was given only the blue variety existed, or had been discovered. By the pursuit of this study we shall be able to ascertain how many of our present flowers must have changed their colours and passed through a variety of vicissitudes since the name now given them was first applied to the genus. In some instances, we will say, a white and a red flower both existed at first, but the white was scarce, the red common; and hence the flower received the name of Red. Afterwards the white variety attracted more attention, and as the name Red had now come to be regarded as a flower-name, we get the curious anomaly of a plant called White Red, or Blue Violet or Yellow Hyacinth! Let us take a few examples, and first the Rose, as being both a favourite and a well-known flower.

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Dr. Prior tells us that the word Rose is from the Latin *rosa*, "a word adopted into most of the modern languages of Europe, from the Greek *ῥοδον*, which evidently means 'red,' and is nearly related to Gothic *rauds*, German *roth*, Welsh *rhudd*, Russian *rdeyu*, and Sanskrit *rohide*, red. The Latin *rosa* appears to be a foreign word introduced to replace a more ancient name for this shrub, *rubus* (as rose replaced the older word *hip* in English), which, like the Greek *ῥοδον*, is expressive of a red colour. . . . The one cultivated in ancient times must have been a crimson species, to judge from the myth of its springing from the blood of Adonis," etc. It is also said that the Turks in former times could not bear to see a Rose-leaf fall to the ground, because, as old Gerarde puts it, "some of them have dreamed that the first Rose sprang from the blood of Venus," whose foot was wounded by a thorn when she was running through the woods in despair for the loss of Adonis. I have elsewhere remarked how many epithets refer to the red colour of the Rose. Now though this etymology, which is open to dispute, would make the Rose to be *par excellence*, "the red flower," yet we have such anomalies as Yellow Roses, White Roses, and we even speak of Red Roses. Or take the name Violet. It is true that in the etymology of the word, or in its root, we have no reference to colour, but since the name was applied to a flower of a bluish tint, the word gradually came to be associated with a species of flower whose colour was regarded as fixed. When the Violet, therefore, in time appropriated this name, it became necessary to speak of Blue Violets, White Violets, Three-coloured Violets (*Viola tricolor*), and so on; there being all the time a feeling that the name Violet had an intimate connection with the original colour of the plant or flower. Or take the name Crocus. We now speak of the Yellow Crocus, Blue Crocus, White Crocus, and Cream-coloured Crocus, there being others which have mixtures of these colours. But it would seem that when the name was first given,

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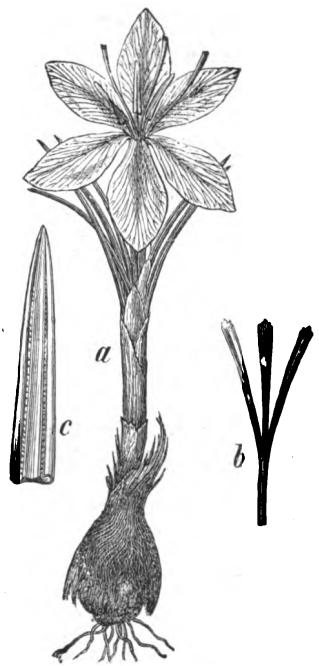
the one fact which struck the mind of the people who named the plant was its deep yellow colour.

The Sanskrit name for the flower (*Crocus sativus*) was *kunkuma*, and this name seems to have given rise to the Hebrew *karkom*, seeing that when the plant travelled from India, the name would in all probability go with it. Once only in the Old Testament do we read of this flower: "Spikenard and *Saffron*, Calamus and Cinnamon, with all trees of Frankincense; Myrrh and Aloes, with all the chief spices" (Song of Solomon iv. 14). Perhaps we may accept the suggestion made by some writers, that the Greek κρόκος, from which we get our word Crocus (the same also in Latin and French), is connected with this word. Now, that the word was in very early times employed to denote a peculiar colour, we learn from the use made of it by the poet Homer. "Of the poetical descriptions of morning composed since the days of Homer, the chief part are little else than expansions and amplifications of his three sweet epithets, 'mother of dawn' (ἠριγένεια), '*Saffron-robed*' (κροκόπεπλος), and 'rosy-fingered' (ῥοδοδάκτυλος)." Here we find that just as the Rose was called in to aid the poet's imagination, so was the Crocus or Saffron. Nor is this all; for if we take up the word which used to be as popular in England as the name of the flower, as Crocus is now, we shall find that that name, Saffron, affords the



CROCUS (*Crocus sativus*). *a*, plant; *b*, stigma; *c*, part of a leaf.

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same testimony. It is remarkable (says Goldziher) that in Egyptian the setting sun is said to throw out rays of *tahen*—a metal distinguished for its *Saffron*-colour, and "Semitic analogies show that the association of Saffron colour with the sun, especially the evening sun, is not confined to Egyptian. No case on Arabic ground is yet known to me" (he adds) "in which this yellowish colour (*al-isfirâh*) is attributed to any other stage of the sun's course, except the evening. At all events, the Aramaic safrâ, and the Arabic usage, tell us that a yellow colour is in Semitic an attribute of both the morning and the evening sun." A Persian poet says: "When the sun in the blue vault turns his cheek into yellow, it makes me think of Saffron-coloured viands on an azure dish"; and elsewhere we read the poet's description of night, in love with the stars:—

> "And night grew grey, and feared the desertion,
> [The desertion of her lover, the starry heaven],
> So she dipped her grey hair into Saffron."[6]

At its very first appearance the morning dawn is of a saffron colour, then it gradually becomes a livid red, and finally changes into the brightness of day. So at night the greyish appearance first shows itself, then the red, changing into purple and saffron again. I shall never forget the sight I witnessed on one occasion while lying off Suez in the month of November. The sunset was rich beyond description, and would baffle even the poet to portray; yet the epithets to which I have referred approach as nearly as may be to such a description. Perhaps it will be said that I have wandered a long way, and have only led the reader after all into the position of the German who says that he cannot see the trees for the wood. But my aim is to show how our earliest notices of the words Saffron and Crocus, which are synonymous, although of widely different origin, show their associ-

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ation with a colour for which no other epithet seems to have existed.

I should like to have dwelt on such interesting words as Chrysanthemum, Lilac, Hyacinth, and Galanthus (Snowdrop), but with one brief note on the Iris I must pass on, especially as I wish to give the reader the benefit of other men's labours before I close this section. The name of Iris is applied to a plant whose species produce a number of different kinds of flowers. We have the Yellow Iris, the Snake's-head Iris, the Chalcedonian Iris, and so on. But when we speak of a Yellow Iris we really make use of a contradiction in terms, for the name was applied to this plant first of all on account of the flowers having a variety of colours like the Iris or Rainbow. It is very probable that in early times men did not distinguish seven colours in the rainbow, for we find it sometimes spoken of as tricoloured; but whatever number of colours may have been distinguished by the Greek, he could compare the Flower-de-luce (supposing it to have been the original) to nothing so aptly as to the many-coloured rainbow.[7]

But to continue this kind of study would be to unduly lengthen out the pages of this book, and I will therefore introduce some remarks of the author of a work on "The Colour Sense" by way of illustrating and concluding the notes already made. We owe to the colour-sense the beautiful flowers of the meadow and the garden, Roses, Lilies, Carnations, Lilacs, Laburnums, Violets, Primroses, Cowslips, and Daisies. Flowers form the commonest decoration of the savage home and the civilized garden, of the labourer's cottage and the royal palace. In direct pictorial representations they have been favourite subjects of artistic handling from the days of the Egyptians downward. And as elements of poetry they have been celebrated from the Rose of Sharon, and the Hyacinth of Homer, to Wordsworth's Daisy and Celandine, and Tennyson's Lily. All this arises from the power of man to

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detect the different colours which the flowers exhibit, and the pleasure which the study of those ever-varying hues and tints affords. As Mr. Grant Allen remarks, it would be easy to analyze many of our commonest colour-names, which we are constantly applying to flowers, and which are of very great antiquity; but take an example or two of later date. "Though this method has far less appearance of learning than the other, it carries a great deal more conviction to the general reader: for we can easily see that *rose-coloured* is directly derived from the known word and the known concrete object, a Rose. Among such new terms of undoubted derivation, we may take as specimens, *lilac*, *lavender*, and *violet*, which are borrowed from the concrete names of flowers; and *orange*, *cherry*, *apple-green*, which are borrowed from those of fruits. So, too, to go a little farther back, we have *pink* from the well-known blossom; and the almost obsolete *saffron*, a favourite colour-epithet with Elizabethan poets. Again we find the French words *cerise*, *mauve*, and *écru* in common use among drapers and their lady customers; and when we inquire into their meaning, we see at once that the first is the same as our *cherry*, the second is the name of the *marsh-mallow*, and the third (literally *unbleached*) is a derivative of the Latin *crudus*. When we wish to express a hitherto unnamed colour, the simplest way of doing it is to take an object which possesses that colour, and apply its title to the thing we wish to describe. A particular shade of very light yellow has no distinctive name at a particular time; but we must call it something for some special purpose, and so we think of its nearest common representative, a *Primrose*. Thenceforward, the new name becomes an adjective, and we naturally ask for a yard of primrose ribbon. . . . Words arise just in proportion to the necessity which exists for conveying their meaning. For example, we have seen a large number of colour-terms introduced within our own memory, because the hues to which they referred had become

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fashionable as dyes for dress materials. . . . Red is the earliest colour used in decoration, and accordingly it is the earliest colour which receives a special name. This fact has been fully brought out by the researches of MM. Geiger, Magnus, and Gladstone. The early prominence of red has left some curious traces in language, as well as in art, to the present day, which deserve a passing notice here. Thus the Indo-European dialects contain a number of words for this colour from a common root." This root is the very same as that which is contained in our words rose, rosy, and ruddy. From the foliage of our trees we get such colour-names as green and ivy-green. From flowers pink and violet, rose, primrose, saffron, lavender, and lilac; while our common fruits supply us with the names orange, cherry, chestnut, and hazel as applied to the colour of things. The necessary introduction of many foreign words and dry etymological details prevents us quoting further from this and similar works. To the student the facts themselves are valuable, and the study interesting; but the general reader will be content to have had briefly presented to view these outline notices of the relations mutually existing between plants and colours.

V. The Place of Analogy in Plant and Flower Names.

It will be understood that where so many thousands of plants, trees, fruits, and flowers had to be named, brains must have been at work devising appropriate epithets for them. I think we shall find no class of names more interesting than those which have been given analogically. Some peculiarity in the flower or plant suggested a comparison with something else; and as the analogy came to be generally regarded as appropriate or otherwise, the name thus applied remained with the plant designated, and came to be

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regarded as its proper title. We shall find this process at work among our rustics at the present day; but whilst we must look to popular and local names chiefly for illustrations of our subject, we shall find them also at times cropping up even in the classical names as well. I have already given the reader a glimpse of this subject in the section which treats of natural history, and my object here is rather to expand that part of the work by taking a wider view of the subject. Sometimes we shall find that names are given from the similarity which exists between the plants and flowers specified and some part or member of the human body. Thus we have a very common but beautiful flower growing in our meadows which, locally, goes by the name of Fingers-and-Thumbs (the Sussex name of Bird's-foot Trefoil and similar flowers). The Foxglove (*Digitalis*) is sometimes called Finger-flower, in German Finger-hut, from the resemblance of the flower to the finger of a glove. Then we have Dead-men's-fingers as the name of a flower (*Orchis mascula*, etc.) known to Shakspere, who says:

> "Therewith fantastic garlands did she make
> Of Crowflowers, Daisies, Nettles, and Long Purples,
> That liberal shepherds give a grosser name,
> But our cold maids do Dead-Men's Fingers call them."

In China, Citron is called Buddha's Hand, the Cantonese form of the name being Fat-shau, and there will be no dispute about the appropriateness of the term. The artists of the Celestial Empire frequently paint the fruit of this plant; and before me I have one of their pictures, representing an ancient sage with a Citron in front of him, the projection representing the middle finger being set forth as wanting or curved; because a favourite position for representing Buddha is, with his fingers all open, save the middle one, which is bent down on the palm of the hand. In Mexico also we find a Hand-plant (*Cheirostemon platanoides*), so called from

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the stamens being extended from a large calyx in such a way as to represent the five fingers of a man's hand. We hear of the White Man's Foot (*Plantago*) as a name for the Wild Plantain; but in this case the illustration is not drawn from the shape of the plant, but from its habit of travelling everywhere with the corn which the white man sends into the midst of the Red Indians. Sometimes articles of dress supply the name, as Lady's Smock, Boots-and-Shoes, Lady's Slipper, Lady's Mantle, Lady's Nightcap, Old Man's Nightcap, and so on. We have, too, Maiden's Hair, Lady's Tresses, and Old Man's Beard; and Prince's Feather is to be ranked in the same category. As personal adornments there are Lady's Eardrops, Lady's Seals, Solomon's Seal; and for use or comfort, Venus' Looking-glass, Lady's Cushion, Venus' Comb, and Virgin's Bower, Pedlar's Basket, and Bachelor's Buttons. Sometimes we hear of a Parson-in-the-Pulpit (*Arum maculatum*), or a Parson-and-Clerk, and Church Steeples (*Agrimony*). Then the *samaræ* of the Ash and Maple are called Locks-and-Keys, or Cats-and-keys (from some confusion with the word Catkins, or from their likeness to a *kit* or fiddle), and Shacklers. Round fruits and flowers get a good share of names by analogy. We have Cannon-balls as the name of a foreign fruit (*Couroupita guianensis*), and Globe-flower as the name of a well-known plant among ourselves. A very pretty foreign tree (*Hura crepitans*) produces a fruit known as Sand-box, and it has actually been employed for containing sand for sprinkling over paper, before blotting-books were invented. The application of colour-analogy gives us the Butter-cup, Gold-cup, Golden-chain (Laburnum), Golden-rod, and Blue-bell, with many others. Heliotrope, from its fragrance, has earned the name of Cherry-pie; while the names of the Willow herb in common use embrace such as Apple-pie, Codlins-and-Cream, and Gooseberry-plant. The taste has here been at work, as also in the case of the Sour-dock or Sour-sabs (Sorrel).

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Professor Earle and other writers have already dealt with this subject, or shown how it came about, and I will here give an extract or two in illustration. "Previous" (to the time of Linnæus, says Earle) "description rested chiefly upon comparison with some well-known plant. At first the description of the botanist differed little from that of the poet. Thus Theophrastus, describing the *κυνόσβατον*, compares the fruit for colour with the Pomegranate, and the leaf he compares to the *vitex agnus*; and Dioscorides, speaking of the same plant, says that its leaves are broader than those of the Myrtle. These are our data for the interesting question whether the *κυνόσβατον* was *rosa canina*, or *rosa semper-virens*. So also Pliny, in his description of the famous *verbenaca*, resorts to the Oak for the pattern of the leaves, and so for ages afterwards, the botanists having as yet but a slender stock of technical terms, if they could not be exact they could be graphic and picturesque, and to this device they naturally resorted. Thus the leaf of the tree Elder (*Sambucus nigra*) is said to be like that of the Walnut, while the leaves of the Dwarf Elder (*S. Ebulus*) are like those of the Almond. So when children sally forth in spring to gather the early flowers, if the mother tells them of some plant to them unknown, the first inquiry is, 'What is it like?' And the explanation which follows will be drawn entirely from familiar plants." Similarly, as Mr. Grant Allen tells us: "A child of two years old (or a little more) knows very well the names of grapes, strawberries, and oranges; but for purple, crimson, and orange as a colour it has as yet no appropriate verbal symbol. If you ask it what it calls these things, it will answer at once, 'glape,' 'thaw-bellie,' or 'olage,' as the case may be." Mr. Allen tells us he is not speaking by guess-work, but stating the results of numerous actual experiments.

I had last year a striking illustration of the way in which this reasoning by analogy operates among the young, and the same

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is true of our rustic population generally. We had, growing in our garden, some very choice strawberries, of which our little girl was very fond. Though only eighteen months old, she would repeatedly ask to go and get a "thawbellie," as the writer just quoted exactly expresses it; but when papa would come in day after day holding some gooseberries or other fruit in his hand, and ask, "What has papa got?" the answer invariably was, "Papa dot thawbellie." It took many weeks to teach the little one that all kinds of fruit must not be called by the same name. I here leave this interesting subject in the hope that the brief survey of a few strange facts about plant-names may stimulate many of my readers to take up the subject for themselves. Those who do this will be amply repaid for their pains.

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LORDS AND LADIES (*Arum maculatum*).

a, plant; *b*, spadix; *c*, pollen blossom; *d*, stamen blossom *e*, section of fruit.

CHAPTER XV.

THE LANGUAGE OF FLOWERS.

THIS is the title of an interesting little work with which many of my fair readers may already be familiar, and we have adopted it as the heading for this chapter, because we could think of nothing more appropriate or expressive. The French also have works of a similar nature; but at the same time the statement of Dr. Cooke still holds true, that this subject has never yet been exhaustively treated in its broadest and most philosophical aspect. The same writer adds that "It is

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more true of such countries as Persia and India, than of England and France, that every indigenous flower has become the symbol of some attribute or idea, and hence it speaks a language to the natives of those countries of which we have not learnt the alphabet. The Hindoo or the Parsee sees a symbol in every object and in every act of his life; *our* interest in flowers is more sensuous: we admire their colour, their form, their odour, and, if these gratify us, we are content." Perhaps we may with profit study the language of flowers in the East, and find something to learn from the Parsee or the Hindoo.[1]

> "Bring flowers to the shrine where we kneel in prayer,
> They are nature's offering, their place is there;
> They speak of hope to the fainting heart;
> With a voice of promise they come and part.
> They sleep in dust, through the wintry hours!
> They break forth in glory—bring flowers, bright flowers!"

As our present concern is not with Oriental flower language, except incidentally, I shall not here stay long to show how true it is that in the far East flowers speak with very forceful voices; indeed, to leave their language unnoticed is often to run a great risk of transgressing native rules of etiquette, or of losing much of the force and beauty of a symbol. Suppose any one, ignorant of the fact that the Guava is despised by the gods in China on account of its smell, were to present some of that fruit at an altar. If the fruit itself did not cry out, the people soon would. On the other hand, let any one be ignorant of the fact that a certain Orange is frequently given as a present, because its name is similar in sound to the word for "lucky," and how much he loses of the beauty and significance of the act. To such facts as these I hope to call attention more fully in my work on Oriental flower-lore; they are merely mentioned here to show how universal flower-language is. And flowers do speak a language, clear and intelligible. They

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spoke to the art-loving Greeks in poetic strains, and by means of flowers the people were able to express the intensity of feelings which could find no expression in the common and more prosaic language of every-day life. Their grief and their joy, their religion and their sports, their gratitude, admiration, and love were alike expressed by means of these lovely gifts of nature. Ask Chaucer if flowers have no language, for he held companionship with Daisy and Primrose in mead and garden; ask any of the poets, ancient or modern, and their unfaltering answer will ever be: Yes! the flowers *do* speak, and happy is he who can listen to their voice and catch their faintest whisper!

So closely are the fairer sex associated with flowers in the East, that in the language of a people in the Malay Archipelago one word stands for both "flower" and "woman." "The flower-world is linked with all the finer sympathies of our nature. The sweet blossoms that cover the green wood are the delight of our childhood; a bouquet is the best ornament of girlish beauty, the meetest offering from young and timid love. Flowers deck the chamber of old age, and are the last sad gift of sorrow to the dead. Who does not know that exquisite appeal of Milton for their homage to his lost Lycidas? We can never repeat it too often:

> "'Ye valleys low, where the mild whispers use
> Of shades, and wanton winds, and gushing brooks,
> On whose fresh lap the swart star sparely looks,
> Throw hither all your quaint enamell'd eyes,
> That on the green turf suck the honied show'rs,
> And purple all the ground with vernal flow'rs;
> Bring the rathe Primrose that forsaken dies,
> The tufted Crow-toe, and pale Jessamine,
> The white Pink, and the Pansy freakt with jet,
> The glowing Violet,
> The Musk Rose, and the well-attir'd Woodbine;
> With Cowslips wan, that hang the pensive head,

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And every flower that sad embroidery wears;
Bid Amaranthus all his beauty shed,
And Daffadillies fill their cups with tears,
To strew the laureat hearse where Lycid lies.'"

The author of the "Language of Flowers," from which work the foregoing notes have been culled, further adds: "The great poetic nation, Greece, gave a human interest to these frail children of the earth, and linked a legend of man's love, or woe, or triumph, to every blossom. It is also said that the Greeks understood the art of sending intelligence by a bouquet; and it is evident, from the old Dream-book of Artemidorus, that every flower of which their garlands were composed had a particular signification."

As I make no pretensions to having anything very original to say in the present chapter, the reader will perhaps bear with me if I make another quotation from the same work, to which I heartily acknowledge my indebtedness for many helps on the present occasion: "It remained for the East to give us a language of perfume and beauty, by bestowing a meaning on buds and blossoms; though the Turkish and Arabic flower language does not much resemble ours. It is formed, not by an idea or sentiment originating in the flower itself, but by its capacity for rhyming with another word; *i.e.*, the word with which the flower rhymes becomes its significance. La Mottraie, the companion of Charles XII., brought the Eastern language of flowers to Europe; but it was the gifted Lady Mary Wortley Montague who first told our countrywomen how the fair maidens of the East had lent a mute speech to flowers, and could send a letter by a bouquet. Here is part of a Turkish love-letter sent by her in a purse to a friend. She says, speaking of this language, 'There is no colour, no flower, no weed, no fruit, herb, pebble, or feather, that has not a verse belonging to it; and you may quarrel, reproach, or send letters of passion, friendship, or civility,

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or even of news, without even inking your fingers.' In her letter the following flowers are employed :

> "'*Jonquil*—Have pity on my passion.
> *Rose*—May you be pleased, and all your sorrows be mine.
> *A straw*—Suffer me to be your slave.'

"A pearl, a pear, soap, cloth, hair, and gold wire, all were pressed into the same service; but as we have only to do at present with flowers, we omit the meanings of the other contents of Lady Mary's purse.

"The European flower language was utilized and almost formed by Aimé Martin; and the earlier works on the subject were only translations or adaptations from the French; but English writers have a good deal altered and modified it since; and as new flowers come yearly to us from other lands, every fresh vocabulary may contain additional words or sentences, even as our own tongue grows by grafts from other languages."

It must be understood that much of the language of flowers, so-called, is merely the sentimental expression of some one writer who has chosen to give the flower in question a voice, and put into its mouth a sentiment of his own choosing. But this is not language at all. As M. de Gubernatis has very appositely remarked: "We are aware that there exist a great number of books which pretend to explain the language of flowers; in which one may now and then find a popular or traditional symbol, which may be regarded as general in its application; but for the most part the expressions are the mere fancies of the author himself." I have given the sense of the passage in which these words occur, whilst I have purposely translated freely, in order that the bearing of M. de Gubernatis' words on our present question might be the better realized and made to fit in with the context. That author then quotes a long list of examples of "symbolical values attached to flowers in one of the works referred to," and refers to other

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works on the subject, to which I have called attention in the notes.

I have endeavoured in this chapter to bring together a few of the names and symbols which are generally recognized as conveying a meaning with them, either in consequence of their early classical association, or because they have during more recent times won for themselves a more exalted place through their connection with the weal and woe of historic personages. Take, for example, the Laurel, which is universally regarded as the symbol of Fame or Glory. It is easy to account for this, when we know that the crown which was placed on the head of the warrior or the poet was composed of the leaves of that shrub. The Olive, again, has ever been regarded as the symbol of Peace, and this not in one country or among one people, but almost universally. We do not know to what extent this may be due to the influence of the Mosaic record of the return of the dove to the ark, bearing in its mouth a fresh Olive-leaf. The leaf could not but be regarded by Noah as an emblem of the resurrection of the earth to new life after the flood, and the dove as the herald of peace and salvation. In China we find that a common method of making up a quarrel is to send the person aggrieved an Olive and a piece of red paper, as a sign that peace is restored.[2] Those who know anything of Greek manners and customs will remember that amongst that people the Olive was held as a token of peace and good-will. For the use of the student of Hebrew, Parkhurst's Lexicon is now antiquated, and consequently seldom referred to; but it abounds in quaint and interesting details which are not to be found in modern works of the kind, and I take the liberty of quoting that author on the subject of the Olive branch. In doing so, however, I wish it to be understood that the facts recorded, and not the opinions of the author, are what deserve special attention. "The *Olive-tree*, from the effect of its *oil* in supplying, relaxing,

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and preventing or mitigating pain, seems to have been from the beginning an emblem of the *benignity* of the Divine nature; and particularly, after the Fall, to have represented the *goodness* and *placability* of God through Christ, and the *blessed influences of the Holy Spirit* in *mollifying* and *healing* our disordered nature, and in destroying, or expelling from it, the poison of the old (spiritual) serpent, even as *oil-olive* does that of the natural serpent or viper. Hence we see a peculiar propriety in the *olive-leaf* or *branch* being chosen by Divine Providence as a *sign* to Noah of the abatement of the deluge (Genesis viii. 11); we may also account for *olive-branches* being ordered as one of the materials of the booths at the feast of tabernacles (Nehemiah viii. 15); and whence they became emblems of peace to various and distant nations. See Virgil and Livy. So Statius mentions *Supplicis arbor Olivæ*—'The suppliant Olive-tree.' And our late eminent navigators found that *green* branches carried in the hands, or stuck in the ground, were the emblems of *peace* universally employed and understood by all the islanders even in the South Seas." Similarly we read of the Greeks that they who prayed held in their hands green boughs, and wore crowns upon their heads and garlands upon their necks with the design of procuring the good-will and respect of those to whom they made their supplications. These branches were called by different names, and were commonly of Laurel or Olive. Such boughs were employed either because they were always green and flourishing, and could therefore be secured at any time, or more probably because the Laurel was a token of victory and success, the Olive of peace and prosperity. The Laurel, as well as the Olive, was sometimes regarded as a symbol of peace, on which account it was called *Laurus pacifera* — "the peace-bringing Laurel," an epithet which Virgil, however, applies to the Olive. Branches of Laurel, carried among contending armies, were considered as a signal for the cessation of war, on which account the

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Greek herald had a staff or branch of Olive or Laurel as his symbol. In the *Song of Roland* we again find the Olive-branch spoken of as indicative of peace, and peace is always represented with either a branch or a crown of Olive. Shakspere makes mention of this tree eight times, and in nearly every instance with reference to its symbolic use.

> "Bring me into your city,
> And I will use the Olive with my sword,"

says he in one place (*Timon of Athens*, v. 5); by which we are to understand that the sword being wreathed with Olive could do no harm. In another part of this work will be found some lines referring to the use of the Oak and Myrtle for encircling the sword in a similar manner. In *Anthony and Cleopatra* we hear Cæsar say:

> "Prove this a prosperous day, the thrice-mocked world
> Shall bear the Olive freely;"

and, to give one other quotation from Shakspere, Viola in the *Twelfth Night* (i. 5) says: "I bring no overture of war, no taxation of homage; I hold the Olive in my hand; my words are as full of peace as of matter." In other passages also the same idea is brought prominently forward, showing that by Shakspere the symbolic meaning was regarded as fixed and clear. It is perhaps proper that the Myrtle should here be referred to, seeing that it also is frequently in the Bible and elsewhere associated with visions of peacefulness and plenty. In heathen times this plant was sacred to Venus, the goddess of love, and hence it is that it shares with the Rose the honour of expressing that strongest of all passions. "The greatest of these is love." Hence, too, arose in mediæval times the custom of using the flowers for bridal garlands, which thus occupied the place now taken up by the Orange-blossom.

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"The lover with Myrtle sprays
Adorns his crisped tresses,"

says Drayton. It is surely the perfection of neatness, elegance, and modesty, and leaf and flower are alike worthy of each other. It also symbolized authority in Athens, where it was employed by the magistrates as their badge of office; it was also used in connection with warfare as a symbol of victory. The Bay is continually coupled with the Myrtle, both poetically and emblematically.

"Never looked the Bay so fit
To surmount two eyes of wit,
Nor the Myrtle to be seen
Two white kerchief'd breasts between.'

As I have shown elsewhere, the Bay (or Laurel, the two having got confused) was the symbol of glory and honour. The decay of the Bay-tree was formerly considered by the superstitious as an omen of disaster; and here we find flower language in another form. It is said that before the death of Nero, that noted tyrant of Rome, all the trees in the neighbourhood withered to their roots, although the winter was very mild, and this was regarded afterwards as having presaged the death of that monarch. Similarly it is related that previous to the occurrence of a notable pestilence in Padua the same phenomenon was observed. This branch of flower-language we shall perhaps have an opportunity of developing somewhat more fully hereafter.

The Almond, or rather that variety which is known as the Flowering Almond, is regarded as an emblem of hope.

"The hope in dreams of a happier hour,
That alights on Misery's brow,
Springs out of the silvery Almond-flower,
That blooms on a leafless bough."

A touching legend attaches to the Almond-tree, which we may

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here quote, as it helps to show how appropriately it has become the symbol of that grace which sustains when every other aid has failed. Tradition says that in the old days of Grecian heroism, as Dêmophôn was returning from the siege of Troy, about which Homer tells us, he was shipwrecked and cast upon the shores of Thrace. Here he gained the love of the king's daughter, and promised to marry her. Before doing so, however, he resolved to return to his own home and settle his affairs there, promising to return at an early date and make her his bride. Time passed by, and Dêmophôn did not return, but his intended bride still hoped on, till at last, finding he tarried long she pined away and died; when, for her constancy, the gods are said to have changed her into an Almond-tree. I must not spoil the poetry of the legend by attempting an explanation: that is the work of the mythologist; but it will be observed that the Greeks of old had many a tale of this kind to tell, and almost all their common trees and flowers were thus made to represent some sentiment or express some idea.

I do not know that there has ever been a flower which so universally and constantly represents one idea—that of Love—as the Rose has done and still does. It is the emblem of true affection, and I shall not need to remark that many a young lady, who has not been able to wait till Leap-year, has informed the object of her affection that he has won her heart, by sending or giving him a Rosebud. This of course applies to those members of the fairer sex who have not been informed that they are the objects of special affection on the part of the gentleman. In the highest circles affection has been set forth by means of a Rose, and the country swain or lass can still employ the same symbol. But there are many kinds of Roses, and I find that in some places the Monthly Rose is the one employed for expressing love; the Yellow Rose shows jealousy or a decrease of love; while the Rose-leaf

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expresses that the recipient may still hope on. The Rose is also the symbol of Beauty, and the White Rose of Silence. Hear what an authority on this subject has to say: "The Rose is pre-eminently the flower of love and of poetry, the perfection of floral realities. It also, as well as the Myrtle, is considered as sacred to the Goddess of Beauty. Berkeley, in his 'Utopia,' describes lovers as declaring their passion by presenting to the fair beloved a Rose-bud just beginning to open; if the lady accepted and wore the bud, she was supposed to favour his pretensions. As time increased the lover's affection, he followed up the first present by that of a half-blown Rose, which was again succeeded by one full-blown, and if the lady wore this last, she was considered as engaged for life. In our own country it was customary at one time to plant Roses upon the graves of lovers. The Greeks and Romans observed this custom almost religiously." If it be asked why the Rose was chosen to fill these offices, a Greek legend again comes to the rescue. When Venus was running through the woods in despair at the loss of Adonis, her foot was pierced by a thorn, and the blood which flowed from the wound is said to have given the Red Rose its colour, while the White Rose is said to have sprung from the tears which the goddess shed. Surely these are ample reasons; and Spenser, our own poet, thus refers to the legend:

> "White as the native Rose before the change
> Which Venus' blood did in her leaves impress."

"Roses" (says the author quoted above), "when they are associated with a moral meaning, are generally identified with mere pleasure; but some writers, with a juster sentiment, have made them emblems of the most refined virtue." Why the White Rose symbolizes Silence has been shown in another chapter, where the reader will find other illustrations of the subject under discussion here. Persia is the land of Roses, and many are the pretty tales told of the

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people and their flower-speech in that far-off land. Here is a legend relating to Sâdi the famous Persian poet. He was once a slave, but evidently had noble aspirations, and poetic fire and genius, while yet bearing the yoke of his master on his shoulders. He is said to have come one day into the presence of his master bearing a Rose. He advanced, and presenting the flower to his superior, said, "Do good to thy servant whilst thou hast the power, for the season of power is often as transient as the duration of the Rose." These words are said to have won the slave his freedom. The White Rose, when withered, is still taken as an emblem of what is transient and fleeting.[3]

The Balsam has well been taken as expressive of Impatience, and that name is even given to the flower by botanists (*Impatiens*). The seed-pods of this flower burst with great violence when ripe, scattering the seeds to quite a long distance; and many a time have we amused ourselves by looking out the fruits most nearly ripe, and touching them, then watching the force with which they would fly open and eject the innocent seeds. Hence the flower has also been called "Touch-me-not." The Yellow variety is also known as *Noli-me-tangere*, which is exactly equivalent in meaning to the English name just given; while a local name is Quick-in-hand. The Violet, Heart's-ease, Pansy, and other flowers belonging to that group have been made emblematic of more than one expressive idea. Take the Pansy, for example. Its name is from the French word *pensées*, "thoughts," and in the floral language of France this favourite flower means "Think of me" (*Pensez à moi*). We never catch Shakspere napping; here again he is on watch, and says:

"And there is Pansies—that's for thoughts"—

words which are always quoted in connection with this flower. The names bestowed on the Heart's-ease are very numerous;

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those which connect themselves immediately with our present study are given in the following lines, which will probably not be so familiar as those of Shakspere :—

"And thou, so rich in gentle names, appealing
To hearts that own our nature's common lot;
Thou, styled by sportive fancy's better feeling,
'*A thought*,' '*The Hearts'-ease*,' or '*Forget-me-not.*'"

Bunyan has some pleasant and playful remarks, after the fashion of his time, on the flower before us. It will be remembered that when Christiana and her children had entered the Valley of Humiliation, they heard a lad singing,

"He that is down need fear no fall,
He that is low no pride;
He that is humble ever shall
Have God to be his guide."

Then said the Guide, "Do you hear him? I will dare to say this boy leads a merrier life and wears more of that herb called Heart's-ease in his bosom than he that is clad in silk and velvet."[4] The Violets have their own symbolic language, Faithfulness being appropriated to the blue variety.

"Violet is for faithfulnesse,
Which in me shall abide;
Hoping likewise that from your heart
You will not let it slide."

So runs, or rather limps, an old sonnet of the sixteenth century, which shows us that the emblem has long since been understood. Burns makes the Hyacinth an emblem of Fidelity, and the idea may be found in all flowers which wear the colour of *true blue*. In Paris, fifty years ago, to wear Violets was to denote that the person belonged to the Liberal party. Rural happiness has been symbolized by the Yellow Violet or Wild Pansy, and Innocence or Modesty by the White. By some of the most celebrated French

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poets, as well as by our own, this flower has been beautifully dwelt upon in its representative character. One of the former has made it "the emblem of the heart that sheds its secret influence by good deeds, and modest acts performed aside."

The Daisy, like the Blue Violet, was considered in olden times the emblem of Fidelity; now, with the White Violet, it betokens Innocence. Its purity, and the sweetness of its expression, make it very appropriate for speaking to us of early life and its freedom from the sins and follies of riper years. The author of a racy little French work entitled, "Le Diable et ses Cornes," says (p. 62) that in "Ossianic poetry the little Daisy is consecrated to earliest infancy, and is regarded as the flower of innocence—the flower of the newly-born."[5] In support of this statement we find an old Celtic legend which says that "each unborn babe taken from earth becomes a spirit, which scatters down on the earth some new and lovely flower to cheer its bereaved parents; and there is a tale told that Malvina, who lost her infant son, was thus cheered by the virgins of Morven who came to console her: 'We have seen, oh, Malvina! we have seen the infant you regret, reclining on a light mist; it approached us, and shed on our fields a harvest of new flowers. Look, oh, Malvina! among these flowers we distinguish one with a golden disc surrounded by silver leaves: a sweet tinge of crimson adorns its delicate rays; waved by a gentle wind we might call it a little infant playing in a green meadow, and the flower of thy bosom has given a new flower to the hills of Cromla.' Since that day the daughters of Morven have consecrated the Daisy to infancy. It is called the flower of innocence; the flower of the new-born."

In another way the Daisy speaks—speaks to children of their love. "The Marguerite" (says the French author above referred to) "is the oracle of youthful maidens. Anxious and uneasy respecting their fate, they may be seen plucking the flower and

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stripping off one by one its tiny petals, asking as they do so, 'Does he love me passionately, or not at all?' The answer is found by noticing which question is asked when the last petal is plucked." If the words, "Does he love me passionately?" are found to come in at the last petal, the omen is good; if the words, "Does he not love me at all?" then the case is hopeless! And here I may remark that many other flowers and plants have been endowed by lovers with the power to tell their future; and as this is a very important branch of flower-language, we may dwell on it for a moment, seeing that many people still place the same superstitious faith in these omens, as did the unenlightened peasant of fifty or a hundred years ago.

The peasantry in Switzerland make the Poppy reveal their future. The young girls of that country, to test the fidelity of their lovers, are wont to put one of the petals of a Poppy-blossom into the hollow of the left hand, and strike it quickly with the right. If it should burst with a sharp noise, it signifies that he who loves them is sincere; the Poppy gives the kiss which he would gladly press upon the maiden's cheek! But if it makes no sound, it may be taken for granted that coldness is creeping over his affections. It has been remarked by some that the flowers chiefly employed for these purposes have a star-like form, as the Daisy and Chrysanthemum, and are employed because people believed them to be associated with those heavenly powers which were supposed to rule the destinies of men. That may be; but we have seen in the Poppy the use of a flower of quite a different form. It is true that the Daisy used to be employed, and still is, in some country places in England and France; while in Germany the same flower is the favourite among the anxious maidens for prognosticating their love fortunes. In the same country the Chamomile is also employed for the same purpose. "When Goethe represents Margaret plucking the star-flower, and crying, as its

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last leaf falls, 'He loves me!' and Faust saying, 'Let this flower-language be thy heavenly oracle!' he traces all our drawing-room fortune-telling with flowers to its true source. Long ago flowers were felt to be the natural symbols of gentle affections and noble aspirations, with their

> "'Uselessness divinest,
> Of a use the finest.'

"Transmitted by earlier, adopted by later religions—passing from pagan temples to be cultivated in convent walls—the common flowers of our gardens have reached us as an imperishable trust, bequeathed by the first intimations of a Supreme Love to the mind of man" (*Conway*).

From French works we learn that the Periwinkle, called *Pervenche*, is regarded as representing in floral language sincere and unalterable friendship. Nosegays of this flower are sent as presents between lovers and friends, and Rousseau tells an anecdote which would greatly enhance the regard for this plant among his admirers. He says that as he was once walking with a lady she suddenly exclaimed, "There is the Periwinkle yet in flower!" Being short-sighted, and unable to detect the presence of a plant of so low a growth, he had never seen the Periwinkle growing, and took but little interest in the matter. At the end of thirty years, however, as he was one day walking with another friend, and having by this time begun to imbibe a true love of flowers, he looked among the bushes by the way, and exclaimed with joy, "Ah, there is the Periwinkle!" He relates this as an instance of the vivid recollection he had of the events which occurred at that period of his life. By some this flower has been made to represent the pleasures of memory, the white variety being chosen in preference to the blue, which is devoted to Friendship. Memory, it will be remembered, is specially symbolized by Rosemary. Shakspere has not forgotten or overlooked this.

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"Reverend Sir,
For you there's Rosemary and Rue; these keep
Seeming and savour all the winter long."

says he in one place; and in another:

"There's Rosemary, that's for remembrance,
Pray you, love, remember me."

"As for Rosmarine" (says Sir Thomas More), "I lett it run alle over my garden walls, not onlie because my bees love it, but because 'tis the herb sacred to remembrance, and therefore to friendship; whence a sprig of it hath a dumb language that maketh it the chosen emblem of our funeral wakes and in our buriall grounds." This was the favourite evergreen, wherever the occasion required an emblem of constancy and perpetual remembrance. It was on this account that it was so largely used in wedding and funeral ceremonies, to which I have directed attention in other parts of this work. In the French flower-language this herb is supposed to represent the power of rekindling lost energy; and this will not seem strange when we remember that it was long regarded as a comforter of the brain, as well as a strengthener of the memory.

The White Julienne is regarded as an emblem of the love that cheers in adversity, and the following anecdote will show how, at least on one occasion, it did this:—When Marie Antoinette, once queen of France, was stripped of her glory and cast into the worst cell of the prison, every conceivable insult and misery was heaped upon her by her enemies. She had not even a change of raiment allowed her, and was denied the most ordinary comforts of life. Thus this beautiful lady pined away in her solitude, without a single alleviation to her misery, till a tender-hearted woman bethought herself of one source of pleasure which she could afford the unhappy prisoner. This woman, the wife of the jailer, brought

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the dethroned queen every day a bouquet of Juliennes mixed with Pinks and Tuberoses. Their beauty and perfume availed, it is said, to soothe the bitter woe of the prisoner; but for this tender act Madame Richard was denounced and imprisoned, and so her gifts were no longer allowed to afford comfort and solace. There is something touching in the simple narrative, and the Julienne has ever since had an association with the name of Mary Antoinette, which will be brought to mind again and again as we think of the symbolic meaning of the flower.

We here call to mind the Amaranth, or flower of Immortality, which speaks of the hope of a future and a better life. The name itself means Undying, and has been vaguely applied to more than one flower which possesses the quality of retaining its beauty when others wither and die. The original kind seems to have been one that, from its shape and colour when wetted with water, was much used by the ancients for winter chaplets, just as it is used still on the Continent for decorating churches during the winter season. One of the most popular species of this plant is that commonly known as Love-lies-bleeding. The Cockscomb Amaranth speaks of Affection, as does also the Morning Glory.

Why the Turnip should be the type of Charity we have failed to learn; but, as Mr. Britten justly observes, it may well be sent to poor people accompanied by mutton! No one would dispute the charity of the act thus performed, and the cold Turnip—which in Devonshire is equivalent to the "cold shoulder"—would in this case be a very useful and acceptable accompaniment to the cold shoulder of mutton. But very often the poor have need to send the Forget-me-not to their well-to-do neighbours. Of this tiny and elegant flower I have spoken elsewhere, and its name speaks for itself. The desire to please is represented by the Daphne or Mezereon, a plant which is noted for the early bloom which clusters around the stem before the leaves have as yet put

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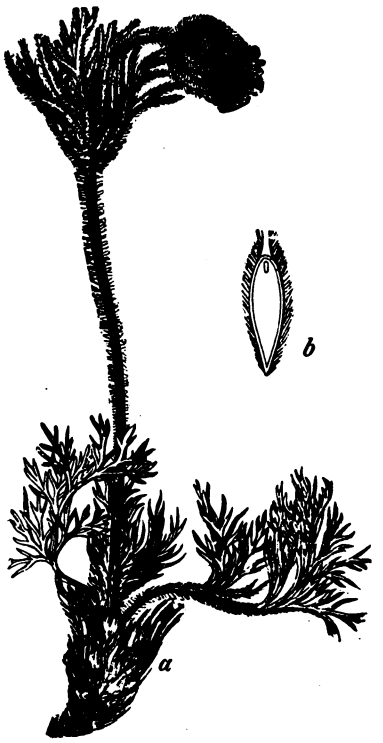
in an appearance. Broom is the emblem of Humility, and was employed as the heraldic device of the Plantagenets. The delicate blossom of the Snowdrop was anciently held sacred to virgins, and we have known a gentleman even in these days warned against fixing his affections on a lady, by her simple device of enclosing a few Snowdrops in an envelope and forwarding them to him. This may account for its being found so often in the orchards and gardens attached to old monastic buildings; at any rate, we may hope that the flowers so found were not a caricature of the purity which should reign within the hall. Tickell speaks of



ANEMONE (*Anemone pratensis*).
a, plant; *b*, section of fruit.

"A flow'r that first in this sweet garden smil'd,
To virgins sacred, and the Snowdrop styl'd."

As it is about the first flower that awakes from the repose of winter, and cheers us with the speedy return of spring, it has been aptly made the emblem of Consolation and of Hope.

The frailty of the Anemone has led to its being taken as the emblem of Sickness. Pliny tells us that the magicians and wise men in olden times attributed wonderful powers to this plant, and ordered that every person should gather the first Anemone he saw in the year, repeating at the same time this sentence: "I

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gather thee for a remedy against disease." It was then placed in a scarlet cloth and kept undisturbed, unless the gatherer became indisposed, when it was tied either round the neck or under the arm of the sufferer.

"Youth, like a thin Anemone, displays
His silken leaf, and in a morn decays."

When gathered in the woods, they fade and droop almost immediately. Some have thought that their name was given them because they could not endure the wind; but Pliny tells us the reverse—viz., that they never open but when the wind is blowing. An English poet has alluded to this in the lines which follow:—

"And then I gather'd rushes, and began
To weave a garland for you, intertwined
With Violets, Hepaticas, Primroses,
And coy Anemone, that ne'er uncloses
Her lips until they're blown on by the wind."

Early youth is represented by the Primrose, respecting which Shakspere writes in his *Winter's Tale* (iv. 3):—

"Pale Primroses
That die unmarried ere they can behold
Bold Phœbus in his strength."

Sadness and even Death itself have been associated with this pretty flower, as by Spenser in some touching lines in which a husband laments the loss of a young and beautiful wife:—

"Mine was the Primrose in the lowly shade!
* * * * *
Oh, that so fair a flow'r so soon should fade,
And through untimely tempest fade away!"

Milton speaks of this flower in three places only, if we may follow the statement made by the author of "Plant-Lore of Shakspere"; and in two of these he connects it with death. Thus

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in *Lycidas* he asks for "the rathe (early) Primrose that forsaken dies." Shakspere makes it a funeral flower for youth in his *Cymbeline.*

"With fairest flowers
While summer lasts, and I live here, Fidele,
I'll sweeten thy sad grave; thou shalt not lack
The flower that's like thy face, pale Primrose."

WALLFLOWER (*Cheiranthus Cheiri*).
a, plant; *b*, stamens; *c*, pod.

In the "Language of Flowers" the Wall-flower stands as the emblem of fidelity in misfortune, because it fixes itself upon the dreary wall, and enlivens the ruins which would otherwise be melancholy and gloomy through the ravages of time and neglect. "It hides the savage strokes of feudal times on the castle walls, fills the space of the wanted stone in the mouldering church, and wreathes a garland on the crumbling monument no longer noticed by relatives and friends." In Devonshire the deep-coloured variety will often be seen planted outside the window on the narrow ledge, where, under the name of Bloody Warrior, it defends the home against all intruders. Romance is indebted to the Wall-flower for the adornment of decaying battlements, falling towers, and monastic

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ruins; and it seems as though it would be as much missed as its friend and neighbour, the Ivy, whose lot it is, for similar reasons, to speak of Friendship and Fidelity. This clinging plant fastens its tendrils on to the wall or tree, and refuses to quit its hold unless compelled by brute force.

The Narcissus is said to represent Egoism and Self-love; the tradition being that for slighting the fair Echo in favour of his own shadow, the lovely Narcissus is changed into this flower.

> "Narcissus on the grassy verdure lies;
> But whilst within the crystal font he tries
> To quench his heat, he feels new heats arise,
> For as his own bright image he survey'd,
> He fell in love with the fantastic shade,
> And o'er the fair resemblance hung unmov'd,
> Nor knew, fond youth! it was himself he lov'd."

The Purple Hyacinth is emblematic of what is sorrowful and sad. We read of—

> "The melancholy Hyacinth, that weeps
> All night, and never lifts an eye all day."

The Tulip, so much admired in Oriental lands on account of its splendour and variety, has from time immemorial been made the emblem by which a young Persian declares his love and affection. Chardin tells us that when these young men in turbans and flowing robes present a Tulip to a gentle maiden, it is their intention to convey to her the idea that, like this flower, they have a countenance all on fire, and a heart reduced to a coal!

There is scarce a sweeter flower in nature than the Lily of the Valley, which in our flower-language is aptly made to represent the return of happiness and unconscious sweetness, because by its elegance and odour it announces the return of the happy May-tide, with its floral pleasures and observances. The mention of the Lily calls to mind the fact that the Great Teacher Himself

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could point a moral by reference to the flowers of the field. "Consider the Lilies how they grow; they toil not, they spin not: and yet I say unto you, that even Solomon in all his glory was not arrayed like one of these." The lesson He teaches us to draw from this fact is the great and important one of God's fatherly care for His creatures—a lesson we all find it hard to learn or remember in times of need and trial. I cannot here discuss the question, which has so often been raised, as to what flower was intended by Christ, but in a note I have added a list of works that may be consulted on the question.[6] Perhaps I may, however, remark in reference to the comparison here instituted between the Lily and the king, that we have a flower which speaks of Majesty and Power even by its very name—the Crown Imperial or Fritillary. Shakspere speaks of

LILY OF THE VALLEY (*Convallaria majalis*).
a, plant; *b*, blossom in section; *c*, *d*, seed-pods; *e*, section of same.

"The Crown Imperial; Lilies of all kinds,
The Flower-de-Luce being one."

From its noble bearing and brilliancy of colour it may well be looked upon as the representative of the crown, and its name in

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nearly all the languages of Europe testifies to the universal consent accorded to this sentiment.

"The Lily's height bespoke command,
A fair imperial flower;
She seemed designed for Flora's hand,
The sceptre of her power."

The pretty Cyclamen is well made to represent Diffidence, for it was in this spirit that the flower was approached in early times, when superstition reigned everywhere, and the plant was regarded as capable of producing great personal injury on the person of the unlucky matron who might step over it. It was "with superstitions and traditions taint," as Milton says; and old Gerarde tells us that when he had these plants growing in his garden, he stuck a fence of sticks around them and laid others crosswise over them, "least any woman should by lamentable experience finde" the saying to be true.

The curious Arum or Wake-robin, better known as Lords-and-Ladies, or Cows and Calves, is made to represent Zeal or Ardour; and when we remember what a peculiarity this plant possesses, we shall not wonder at the choice which was made for expressing this idea. The Arum is able to put forth heat at the time of flowering, and some very curious facts have been brought to light of late years in reference to this property. Not that this was the primary reason for making the Arum represent Ardour, but the fact stated shows that we need not alter its emblematic use, but may adhere to it all the more closely. Falsehood or Deceit is sometimes set forth by the Rocket, although some assign to it the idea of Rivalry. This flower, like several others, refuses to give out its perfume till the evening, whence the ancients called it Hesperis or Vesper-flower. It is on this account—namely, because it appears by day to possess no fragrance, and then under cover of night gives it forth—that the Rocket or Night-odorous Stock has been

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regarded as the fit emblem of Deceit. The White Campion might have been placed in the same category, for many people who live in the very midst of these flowers have never observed that they possess any fragrance at all, simply on account of their not emitting it till the evening.

We must not forget to mention the Mandrake, about which so much has been written, and which represents in floral language first what is rare and extraordinary, and then Horror. From the very earliest times to which history can carry us back, we find this plant exciting veneration among the various inhabitants of Eastern lands, both on account of its rarity and its supposed extraordinary properties. Those who read the Old Testament with care will remember its mention there, and in early Greek and Latin authors reference is made to the same plant. It used to be said that persons who dug up this plant went mad from the shriek which it uttered on being torn from its mother earth, and that when a plant was required a dog should be tied to it; when the person was at a safe distance, if the dog were called, its snatch would take up the plant, but the creature would be killed.

> "And shrieks like Mandrakes, torn out of the earth,
> That living mortals hearing them, run mad."

So writes Shakspere, in *Romeo and Juliet* (iv. 3); and again, in another place (2 *Henry VI.*, iii. 2) he adds:

> "Would curses kill, as doth the Mandrake's groan,
> I would invent as searching bitter terms
> As curst, as harsh, as horrible to hear."

In the notes I have added some further references to works bearing on this subject.[7] Let us now look for a moment at the language which the trees with their buds, leaves, branches, and flowers speak to us. The Linden tells of Conjugal Affection, and I regret that I cannot give the legend on which this is based; the tale is

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too lengthy for insertion here, but may be read in "The Language of Flowers." The Weeping Willow has long been expressive of Mourning, and all will recall the beautiful Psalm in which the Jews are represented as hanging their harps on the Willow. This has passed into a proverb, and we now often hear it remarked of a person who is sad and mournful, "He has hung his harp on the Willow." The Yew, Cypress, Arbor Vitæ, and other trees are intimately associated with a similar subject, and find their way into many a cemetery and graveyard. The last tree, however, sometimes represents unchanging Friendship, and its constant "greenth" fits it well for such an emblematic use. In the East certain trees are employed in exactly the same way. The Chinese regard the Fir-tree as an emblem of Longevity, and in Canton the words *Ts'ung chuk múi*, or "The Fir, Bamboo, and Plum," stand as a recognized expression for setting forth the intimacy of friends."

"Among other plants that fertile fancy has endowed with emblematic meaning, is the Blackthorn—a type of Difficulty, as may be observed in certain hedges, known in the hunting-field as 'Raspers.' The Whortlebury, emblem of Treason, growing in wastes, affords a juice which was often used in more dangerous times to stain and disfigure the face. A fit emblem of Hospitality is

"'The sturdy Oak,
A prince's refuge once;'

"and a tree which formerly fed our droves and furnished the timber for our navy. The Plane, which shaded the philosophers of Athens, is the emblem of Genius."

Speaking on this subject one writer remarks: "The hieroglyphics of the ancient Egyptians abound in floral symbols, and hence we may surmise that the Greeks became accustomed to this figurative language. Their poetical fables are full of the meta-

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morphoses of their deities into plants, and there was no flower to which their imaginations had not affixed some meaning; and to this day a young Arcadian is seldom seen without his turban full of flowers, presented to him by the beauty he admires, and by which his hopes are kept alive by the language they speak to him; and it forms one of the great amusements of the Greek girls to drop these symbols of their esteem, or scorn, upon the various passengers who pass their latticed windows." I have but skimmed the surface of this interesting study, and must leave my readers to follow it up for themselves; assuring them that if they derive as much pleasure and profit from the pastime as I have done, they will not regret that their attention has been thus directed to one of the most agreeable and healthful of pursuits. The language which the flowers speak, and the thoughts they suggest, will be pure, and the youngest may be sent to them for lessons of the greatest importance. They tell of a Creator, kind, intelligent, all-powerful, and loving; and if they lead us at last to "the Rose of Sharon," we shall find in that choicest of all flowers subject for eternal meditation and study.

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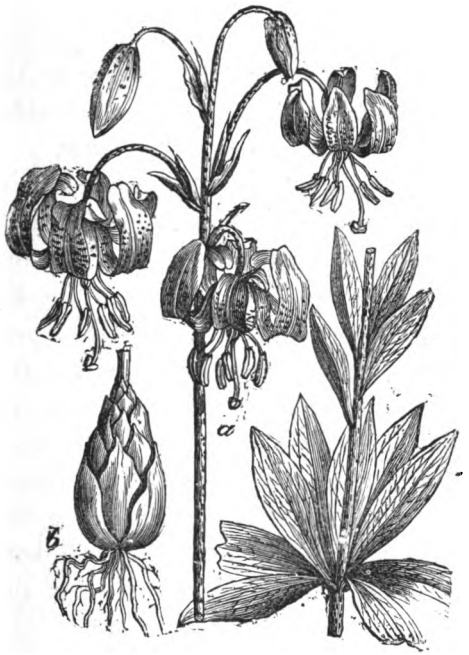

TURK'S CAP (*Lilium Martagon*).
a, blossoms; *b*, bulb, with roots.

CHAPTER XVI.

RUSTIC FLOWER NAMES.

A LADY came into the room in which I was sitting one day in January, and called my attention to the bouquet of Cockles and Winter-roses she held in her hand. I had often seen the flowers before, but had never heard them called by those names elsewhere, and my curiosity was naturally aroused respecting them. The names were easily explained, for the flowers called Cockles by the lady, who came from Gloucestershire, were Periwinkles (*Vinca major*), and as Periwinkles

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and Cockles are both a kind of shell-fish, and people living far away from the sea do not know the difference, so they have come by some means to think that it is all the same whether you call this pretty blue flower by the one name or the other.

As I was walking down a lovely Devonshire lane one day I met a boy with some of these same flowers in his hand, along with a bunch of Laurustinus. "What flowers have you there, my lad?" I inquired. "Plaise, sir, they'm Bluebells and May-flowers," was the simple reply. In other parts of Devonshire Periwinkle flowers (*Vinca minor*, if not also *Vinca major*) are called Blue Buttons. It will thus be seen that our rustic names are very varied and indefinite; and, since they are so numerous, I intend in this chapter to confine myself to such names as I have myself collected in various parts of the South and West of England. It will be necessary, in explaining the popular names of plants, to introduce their scientific designation at times, in order that it may be definitely understood what flower is intended.

My interest in the names of flowers was first aroused while I was living in China, where a friend of mine published some lists of Chinese plant-names, in which it soon became apparent how difficult it was to find the real name of any given flower by asking the common people. A flower that would be called *Kai-fâ* by one might be called *Chí-tsó* by another, and so the study was found to be most perplexing. If we go from one province to another we find the same diversity. The Cantonese call the Jasmine by the name *Mut-lí*, which they have borrowed from the Sanskrit Mâlatî; but in Peking the Four-o'clock is so designated. I had these facts in my mind when I returned to England, and had no sooner got into Devonshire than I found that the very same peculiarity existed among ourselves. I made notes of the various local names I was able to gather together, and their publication was the nucleus for the present volume. My note-books are constantly filling up,

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and it seems likely that I shall ever be finding new names as I travel from one part of the country to another.

Take, by way of illustration, the well-known Foxglove (*Digitalis purpurea*), which in Devonshire alone can boast of more than half-a-dozen names. Who would think of hearing the Foxglove called Poppy, for example? Yet in North Devon and on the borders of Dartmoor I have found lads and grown people who never knew any other name for it. "And why do they call it Poppy?" you ask. The reply is that when boys gather them, and puff them full of wind, they go off with a pop or bang on being struck against the hand. Other people call the Foxglove Flop-top or Flappy-dock, whilst others again know it only by the name of Cow-flop. Now this Cow-flop must not be confused with another; for the same name is given by the farmers to a species of wide-spreading Oat, to distinguish it from the Tartarian. But by some the name Cow-flop, as applied to the Foxglove, is considered a little vulgar, though that is confined to people who are better informed respecting the correct names of plants. Another name for the Foxglove in Devonshire is Cowslip! There is an old saying that nightingales and Cowslips are unknown in this county; but however correct that may have been in olden times, it is not true now, for the Cowslip does grow in more than one place; as, for instance, at Chudleigh, Watcombe, and the neighbourhood of the fashionable and beautiful Torquay. Nightingales also sometimes visit us now, if they did not in former times, and I have, once at least, enjoyed the solace of their sweet evensong. But seeing that the Cowslip was not common in Devonshire, it is not to be wondered at that the people applied the name to another plant, and now the Foxglove is so honoured.

But this honour has to be shared with another plant, as I one day ascertained from a little girl who had been plucking Buttercups in the beautiful meadows near Teignmouth. I asked her what the flowers were called, and she modestly replied, "Cowslips, sir!" I

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have found out since that the little girl was right, for she had not given the yellow Buttercups the name of Cowslips herself, but her companions and the other young people of the neighbourhood all called them by the same name. So we find that in Devonshire alone at least three flowers claim the honour of being called Cowslip. Professor Earle has well said that the native names have a charm which it is easier to feel than to describe or account for. He adds: "It is like the charm which wild flowers have, as against the flowers of horticulture. It is their wildness, their homeliness, their artless simplicity. But this, in the case of the names, is not all. It is, further, that they are associated, as only vernacular words can be associated, with some of our simplest and earliest pleasures. These vernacular names recall inestimable memories; the Latin name may recall the plant, but not its dearest associations. But, on the other hand, the sphere of these homely native names is very narrowly limited; the number of names that can be used with a certainty of being understood is astonishingly few."

It is surprising how many different flowers and shrubs go by the name of May or May-flower. I have already said that in some parts of Devonshire this name is given to Laurustinus, and in the same county the Lilac is also called May. Other names I must mention presently, but now let us look at this flower called Lilac. The name was introduced with the plant from Persia, by way of Turkey and Spain, but that which was so named at first was the indigo-plant. Our Continental neighbours also employ the same name when speaking of this tree (*Syringa*). In country places in England the general pronunciation of the word is Laylock; but I find two or three very curious names in use in various parts of Devonshire, quite independent of the mere provincialisms. A lady asked me some time since if I had ever heard any flower spoken of under the name of Ducks'-bills. I replied that I had not, but that in Sussex

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we used to grow a kind of Apple which bore that name. She replied that she had for many years heard the peasantry of South Devon speak of the Lilac as Ducks'-bills. I was mentioning this to a friend from the neighbourhood of South Moulton, and he informed me that in that locality he had always known Lilac blossoms called Oysters.[1] Around Torquay, however, I find that Fir-cones are called Oysters! The name Ducks'-bill is of course explained by the appearance of the separate flowerets, which have something of the shape and form of a clove, and are flattened much after the fashion of the bill of a duck. In some parts of Cornwall and Devonshire another plant bears the name of May. This is the narrow-leaved Elm, a sprig of which is gathered very early in the morning of the first of May, and stuck in the cap or button-hole of the rustic, who thereby saves his honour. It would be considered dishonourable to gather the sprig over-night, and wear it in the morning as though it had just been fresh-gathered. Then, as every one knows, the Hawthorn is called May, May-flower, or May-bush. The men of the *May flower* were greeted by the trailing arbutus. In the chapter on "Flowers and Seasons" we have had something more to say respecting the May, and will only add here that in Cornwall the Elms of various kinds which have broad leaves, and were not employed as the narrow-leaved kind was in personal decoration, are called Horse-May. Now this term Horse is continually cropping up in local flower-names, and is intended to designate the coarser kind, as distinguished from the smaller. Thus we have the Horse-daisy as a common name for the Ox-eye (*Chrysanthemum Leucanthemum*), and Horse-violet is the local name in Somersetshire for the Pansy or Heart's-ease. We are all acquainted with the Horse-Chestnut and Horse-mushroom, while Horse-radish, Horse-mint, and Horse-parsley are all more or less familiar. In Devonshire the large heads of the Knapweed (*Centaurea nigra*) are called Horse-hardheads, to distinguish them from the common hard-heads,

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or Soldiers, as many children call them, which grow by the road-side, and on waste land everywhere, and belong to the Ribwort Plantain (*Plantago lanceolata*). It will be seen that many of these plants bearing the name of horse are not so called on account of any peculiar liking the creature has for the flowers or fruit, for in many cases that animal will not touch the plants, even when it finds them in the green grass or well-dried and fragrant hay. Sir Thomas Browne long since remarked in his "Vulgar Errors": "And so are they deceived in the name of Horse-radish, Horse-mint, Bull-rush, and many more; conceiving therein some prenominal consideration, whereas that expression is but a Grecism, by the prefix of ἵππος or βοῦς; that is, Horse and Bull, intending no more than *great*."

LILAC (*Syringa vulgaris*).

a, sprig of blossom; *b*, blossom; *c*, the same in section; *d*, stamen; *e*, seeds; *f*, section of seed.

Mention has been made of the Bull-rush or Bulrush, as we perhaps more frequently write it. This plant (*Typha latifolia*) is remarkable for its dark brown or black velvety spikes, which have in some places gained for themselves the name of Chimney-

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sweeper's Brush. In Devonshire the boys call them Blackheads; but when they get ripe, and the velvet down loses its colour, they are called Whiteheads. Great confusion exists respecting this plant (the Reed-mace) and another which is also found in lakes and marshy places (*Scirpus lacustris*). Strange to say, in Somersetshire the name of Bulrush is applied to the Common Rush (*Juncus*); and this is quite intelligible, if we understand the name to be the same as Polerush or Pool-rush, which is said to be found in old writers. This was given to the plant from its growing in pools like the French *Jonc d'eau*, and Anglo-Saxon *Ea-risce*, only that the *Scirpus* is to be understood in these cases. In like manner Marsh Marigolds are called Bull-flowers (*i.e.*, Pool-flowers) in Somerset. Since the name of Bulrush has been given to the *Juncus* by the people of Somersetshire, it was necessary that they should designate the Reed-mace by some other name; and they accordingly used the word Levvers. This occurs in Anglo-Saxon as Læfer, and seems to have been retained from the Keltic dialects after the Welsh had left the south-west of England. I find the same confusion respecting Levvers as exists respecting the Bulrush. Dr. Prior, in his work on the "Popular Names of British Plants," has the following entry: "Laver, A.S. *læfer*, L. *laver*, a name given by Pliny to some unknown aquatic plant, now applied to certain esculent seaweeds (as *Porphyra laciniata* and *Ulva latissima*)." Professor Earle remarks that "*læfer* is a flag, and *læfer-bed*, a place where flags grow." Turning to Halliwell's Dictionary we find it stated that the word Levers is given to the Yellow-flag in the South of England. In Welsh the Bulrush is called Llafrwynen, which is the same as the Gaelic Luachar and our Levver. It will thus be seen that the word is rightly applied to flags rather than to rushes. I myself found the name applied to two or three different plants in the Somersetshire marshes; the Flag (*Iris*), the Reed-mace (*Typha latifolia*), and a coarse marsh

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grass (*Poa aquatica*), often called Sword-grass or Withers. A friend writes me from the neighbourhood of the marshy Athelney as follows: "Levvers are not Bulrushes, but a thin wide grass that grows on moorland and damp, swampy places, which the farmers cut and dry for provender during winter. I don't remember having seen any heads to them such as Bulrushes have; but a friend of mine says that they bear a yellow flower. I have not been able to find out what they are called by botanists. Bulrushes are quite different things; some call them 'rushes' or 'lake rushes,' and they may be found in ditches and pools." Thus it is clear that one person had the Yellow Iris in mind when Levvers were mentioned, while another thought of a kind of grass.

I must here call attention to other names by which the Iris is known in Devonshire and elsewhere. Some call it Flag-flower, which corresponds to the name Corn-flag; whilst others speak of it as Water-lily (*Iris Pseudacorus*, as well as *fœtidissima*, both of which grow plentifully in Devonshire hedgerows and marshes), Dragon-flower, and Dagger-flower. This last name is evidently employed in reference to the shape of the leaves, and so reminds us of the name Gladiolus, which means a small sword, and helps us to understand why the Iris was called by such names as Gladdon, Glader, and Gladwyn, all of which point to the same sword-like peculiarity in the leaves. Before we leave the Iris let us examine the bright red berries which show themselves in the autumn and winter after the flowers have died away. They make the hedgerows in Devonshire quite gay during the later months of the year, and are gathered for placing in vases when flowers are scarce. Ask the lad you first meet what these bright, showy things are called, and he will tell you that he has always known them called Adder's Meat, and that they are very poisonous. You will find the same name given to the Arum, or Lords and Ladies, and to other red berries growing wild in banks and hedges.

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Now, how come these flowers and fruits to be called Adder's Meat or Snake's Food? People generally suppose some connection between snakes and poison, and seem to have a vague idea that those repulsive reptiles feed on poisonous matter. It will help us to understand the origin of this name if we remember that these fruits and seeds are sometimes called Adder's Berries or Adder-berries. The fact is, the word Adder has nothing to do with snakes and reptiles at all; it is neither more nor less than the Anglo-Saxon word *attor*, which means "poison." Thus we see by what various stages and processes words and names are corrupted. Attor-berries, meaning Poison-berries (the very name in use still in Sussex for these things), was changed to Adder-berries, then to Adder's Food or Adder's Meat; and then, seeing that a snake and an adder are very similar, to Snake's Meat; and the idea of poison still ran through all these stages in a vague way, which the common people failed to understand.[2]

I was passing through some fields a few miles from Torquay one day during the summer of 1881, plucking flowers and discussing their names and peculiarities with a friend, when a woman who was passing by observed in my hand a bunch of wild Geranium (*Geranium Robertianum*) or Crane's-bill. She accordingly informed us in her peculiar Devonshire brogue that in this neighbourhood "Us calls that Arb-rabbit. The oal people gathers 'en, an' lays 'en up for winter, to make 'arb tay." It was some little time before I fairly recognised in the name Arb-rabbit the more classical form of Herb Robert; but I was none the less thankful for the information. Now in Somersetshire the name of Herb Robert is often applied to a member of the Sage tribe (*Salvia coccinea*), which bears very handsome scarlet flowers, and looks very much like a Foxglove or Gladiolus at the distance, so far as its shape and formation are concerned. But the real Herb Robert—that is, the little wild flower of which I have just been speaking—has a

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great number of names in various country places. In West Cumberland it is known as Death-come-quickly, probably because of some superstitious notion that death will follow its being plucked and brought into the house—an idea upon which we have dwelt more fully in another place. Sometimes it is called Kiss-me-quick, a much more acceptable title than that just quoted, and one which we should think very appropriate among children, whose pastimes are as innocent as the flowers with which they delight to play. Then it is called in Sussex Little Bachelor's-button, the Campion (*Lychnis diurna*) being the other Bachelor's-button; but in Devonshire you will hear of it under such titles as Robin's-eye, Little Robin, Poor Robin, Robin-flower, and other similar names. It is to Somersetshire, however, that the honour of retaining the full memory of Robin Hood is to be ascribed. The people living a few miles from Taunton call the Herb Robert and the Campion both Robin Hood, just as in Sussex both are called Bachelors'-buttons, and in Devonshire Robin-flowers. Some call the Red Campion (*Lychnis diurna*) Round Robin, to distinguish it from Ragged Robin (*Lychnis Flos-cuculi*). Now how are these names to be explained? More than one explanation has been offered. In reference to the name Herb Robert, for example, we find that the Germans have as good a claim to it as ourselves (they have Roberts-kraut or Ruprechts-kraut), and as it blossoms in April, the 29th of which was consecrated to St. Robert, it is supposed that its name originated in the fact that the flower was devoted to him, just as the Tutsan was to St. John. Adelung deduces the German name from a certain disease, which used to be called Ruprechts-plage, and against which this plant was held to be a powerful remedy. Some think that the disease was so called from one Robert, Duke of Normandy, for whom a celebrated medical treatise of the Middle Ages was written; while others suppose that the plant got its name from its having been em-

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ployed by St. Robert for curing the complaint. We will not dispute the matter, but turn to another question.[3] Is not Robert another form of Robin? We find that the French employ the diminutive Robinet to denote our plant, and we know that this word is commonly employed as a name. Further, in the entertaining and instructive "Romance of the London Directory" we find the following information: "There are about five thousand people in London, bearing names of which *Robert* is the root and foundation. I wonder if it has ever struck any reader that the *nominal* existence of four-fifths of this large population is the result of the life, adventures, and celebrity of that great outlaw, Robin Hood. To gather up the links of evidence would fill a volume. . . . That a noted forester—an outlaw of this name—roved in the neighbourhood of Sherwood during the first four decades of the thirteenth century is beyond dispute." The writer then proceeds to show how our names of places, our proverbs, and our popular speech has been influenced by this noted man, and adds, "The tame ruddock has become the 'robin redbreast,' a chicken, a *roblet* (robelet, *i.e.*, little robin); Bindweed goes by the title of Robin-run-in-the-hedge, the common Club-Moss is Robin Hood's Hatband, while every child is familiar with 'Ragged Robin' and 'Herb Robert.' Besides these, there were once such familiar French diminutives as Robinet (which, as I have stated, is applied to Herb Robert), Robelôt, and Robertôt." After this matter had been made public, the writer we have been quoting received several letters from various counties testifying to the existence of the surname "Robinet" in several secluded villages. By some the Bird-knot Grass (*Polygonum aviculare*) is called Red Robin, and I think we have here the simple and interesting explanation of the terms we have found existing in Devon and elsewhere.

I have spoken of Bachelor's Buttons, and it is well known that the flower which usually claims the honour of the name is the

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Red Campion. According to some writers, the name originated in the custom which used to exist among country fellows, and which has even yet scarcely died out, of carrying these flowers in their pockets, and judging by their appearance how they should succeed in their love affairs. "To wear Bachelor's Buttons" is still a phrase in use to denote the unmarried condition of a young man. Some people say the name originated in the similarity of the flowers so designated "to the jagged cloathe buttons, antiently worne in this kingdom." In Sussex, besides the Campion, Herb Robert is called Bachelor's Button; in Somersetshire I have heard the name applied to the wild Scabious (*Scabiosa succisa*), which is also there called by the pretty name of Gipsy-rose; in Devonshire the flowers or burrs of the Burdock, the Pennywort, a small Chrysanthemum, and the Feverfew (*Pyrethrum Parthenium*), are all called Bachelor's Buttons, and there are other flowers yet in that county which bear the same name as the Button-bush (*Cephalanthus*), and a small double Ranunculus.

Several different flowers are called Bird's-eye; in Sussex and many other places this name is given to the pretty little Germander Speedwell; in Devon Herb Robert and the other species of wild Geranium are thus called; and so is the pretty flower of the London Pride or Saxifrage. In Somersetshire Pansies are called Birds'-eyes; and a large yellow Pansy, for example, will be pointed out by the expression, "Look at this yellow Bird's-eye!" In another chapter will be found other flowers with eyes to them; we will only here mention that in this latter county the Red Campion is often called Bull's-eye, and the Germander, Cat's-eye.

I have heard the name Buttercup applied to many different flowers, but I think, invariably, to those with a golden or buttery hue, such as the Celandine, Marsh Marigold, and Meadow Ranunculus, but who ever heard the Primrose called Butter-rose? This is one of its names in North Devon; though in South Devon

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Buttercups are called by that name, or, to give the old form which is now fast dying out, Butter-rosen. The Marsh Marigold has other names to which I must refer, one of which is Drunkards. When I first heard this name in Devonshire I asked why it was given to that flower, and was told, "They say that if you gather them you'll get drunk; and so they are called Drunkards." The true explanation is, of course, to be found in the fact that they live by the water, which they are constantly drinking. As Buttercups and Marigolds often grow near each other, they are by some called Publicans-and-Sinners. Southernwood (*Artemisia Abrotanum*) has a variety of names, most of which are, however, well known and wide-spread. Some call it Old Man, others Boy's Love or Lad's Love, and among the Devonshire peasants it is called Maiden's Ruin. I think this is an adaptation of the French *Armoise au Rone*, which in its turn is a modernized form of the Latin name quoted in brackets. In Sussex it is called Suthy-wood, and I find that hundreds of years ago Suthy-wood and Southernwood existed side-by-side; while it is sometimes confused with another plant (*Artemisia vulgaris*), and called Wormwood.

BUTTERCUP (*Ranunculus acris*).

a, plant; *b*, seed.

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Dr. Prior tells us that the Bird's-foot Trefoil (*Lotus corniculatus*) is sometimes called "Butter-jags, which is an obscure name, perhaps in the first place *butter'd eggs*. According to the Rev. M. J. Berkeley, the plant is popularly called Eggs-and-Bacon, and the name may refer to some resemblance borne by its flowers, which are yellow, streaked with red, to such a dish." Now in Sussex we used to call this flower Butter-and-Eggs, and in Devonshire the pretty Narcissus with white petals and yellow nectary is so called. There is "the Great Yellow Incomparable Daffodil, which, when double, is called by gardeners Butter-and-Egg Narcissus," says one writer. Then the Toad-flax again is deliciously symbolized by the same name in Worcestershire, Devon, and elsewhere, the yellow tint of the corolla having a very close resemblance to that of the yolk of an egg. In Somersetshire they sometimes turn the name about, and call the Narcissus Eggs-and-Butter.

As the Primrose is called Butter-rose, so the Ox-eye (*Leucanthemum*) is called Butter-daisy, and the Ranunculus Butter-flower or Butter-cup. In Cornwall, Devon, Sussex, and elsewhere I find the fruit of the Mallow, and often the plant itself, called Cheeses. Every boy and girl who enjoys country life at all has gathered them and played with them as though they were the very articles described by their name. But other flowers and plants bear this name, for the Wood-Sorrel (*Oxalis Acetosella*) is called Cuckoo's-Bread-and-Cheese, and the White Thorn is the Bread-and-Cheese Tree. The leaves and young shoots of these plants are often eaten by young people. I am reminded by the mention of the Wood-Sorrel that the Common Sorrel is called Sourdock, Soursabs, Sourgrabs, Soursuds, Soursauce, and Greensauce, besides bearing several other names in Devon, Cornwall, and Somerset.

Various well-known plants go by the name of Hen-and-Chickens. In Devon the Narcissus, spoken of above, is so-called, as is also London Pride. A hybrid kind of Daisy, which has a number of

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flowers on one stalk, is popularly known by this name. How shall I enumerate all the names of the Saxifrage? I was once in the quaint little town of Bovey-Tracey, in Devonshire, and inquired the name of this flower from a buxom housewife who stood at her door. "We call it Garden Gates," said she. I was in the same town again during the next winter, and mentioned this fact to a lady deeply interested in flowers, when she told me that the full name of the flower used to be "Kiss me, love, at the garden gate," and that it had now been cut down to the two last words. Hereupon another friend from North Devon told me that around his home the flower used to be called, "Meet me, love, behind the garden door," but that they had abbreviated it to, "Meet me, love." I find that the Heart's-ease, which has been loaded with all sorts of sentimental epithets, is also called "Kiss me behind the garden gate." Other names for the Saxifrage are Kiss-me-quick, Look up and kiss me, Bird's-eye, Chickens, Pink, Prince's-feather, London Pride, None-so-pretty, or Nancy-pretty, and so on; all of which I have heard myself or gathered from those who use them in the various counties already frequently named.

Let me here refer to the Valerian; it also has a variety of names. At Plymouth it is called Drunken Sailor and Bovisand Soldiers, from the name of the place where it grows most plentifully. The large kind is called Bouncing Bess, and the smaller or paler kind Delicate Bess in some parts of Devon. The name evidently refers to the graceful "bounce" of the plant when the wind is blowing; and this applies equally to Flop-top and others. I have said that the Toad-flax (*Linaria*) is called Butter-and-eggs; but it must be added that it is also called Rambling or Wandering Sailor, Pedlar's Basket, and Mother of Millions. In Somersetshire the Yellow Fumitory (*Fumaria*, or, properly, *Corydalis lutea*) is called Mother of Thousands; and this name is sometimes in Devonshire applied to a rambling plant of strawberry-like growth

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(*Saxifraga Sarmentosa*), also known as Poor Man's Geranium or Spider-plant. In some parts the people call the Gladiolus Jacob's Ladder, and in other parts of Devon the Larkspur is so called. Now we shall be prepared to find that in the villages around Torquay the name of Foxglove is given to the Gladiolus! Of course every one has heard the Daffodil called Lent-lily and Lent-rose; but perhaps the old name of Daffy-down-dilly is not so familiar. When I first heard it I would not write it down, thinking it a mere perversion of Daffodil, but I soon found that old Spenser had honoured it with a place in his poetry, and then I was not afraid to give it one in my prose. He spells it "Diffadillies" generally, as in the line which runs:

"Thy sommer prowde, with Diffadillies dight."

But in one instance we find "Daffodowndillies":

"Strew me the green round with Daffodowndillies,
And Cowslips, and King-cups, and lovèd Lillies."

Gerarde, who lived in Spenser's day, writes the name in the very same way, so that the retired little village in which I recently heard the Daffodil so called need not be ashamed of its company. The name is also in use elsewhere.

I am almost afraid to mention the Arum, seeing its aliases are so many. I have heard the following, and read of others:—Parson-and-Clerk, Parson-in-the-pulpit, Lords-and-Ladies, Cows-and-Calves, Cuckoo-pint, Wake-robin; while the fruit is known as Snake's Meat, Adder's Food, and Poison-berries, etc. If it is sometimes called Bloody-man's Finger, the deep-coloured Wall-flowers which grow so freely on old rockery and tumble-down places are called Bloody Warriors, from their rich colour and their sentry-like position on the walls. I have heard this name in Devon and Somerset, too. Other flowers have borne this name,

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for Sir John Bowring writes of "the Sunflower and the Bloody Warrior (*Aleli grosero*)" which grow abroad. The well-known Kidney-wort (*Cotyledon Umbilicus*) has been treated as lavishly as any one plant could well wish to be. Her round leaves have gained for her the names of Pancakes, Penny-hats, Penny-pies, Penny-wort, and Penny-flower, with others, while it is also known as Navel-wort, Cups-and-saucers (in Somerset), Bachelor's-button, and Lady's-navel. Then the equally familiar Lunary has been called, in my hearing, Money-plant, Honesty, and Silks-and-Satins. This last name I obtained from Bovey-Tracey. So it will be seen that the people in that romantic old place are not destitute of humour or sense. Money-in-both-pockets is another Devonshire name, and most appropriate it is, as any one will see who takes the pains to examine the flower. I have written more respecting this plant in another place. In the North of Devon the Wallflower is called Jellyflower and Jiláffer, while in Somerset the Ten-week-Stock is called Jilóffer. This word deserves attention; both on account of the various ways of spelling and pronouncing it, and on account of its historical connections. We find such forms as Gilloflower, Gillyflower, July-flower, Gelour, and Gyllofer. Dr. Prior says: "Gilliflower, formerly spelt *gyllofer* and *gilofre*, with the *o* long, (is) from French *giroflée*, Italian *garofalo*, corrupted from *Caryophyllum*, a clove, and referring to the spicy odour of the flower, which seems to have been used in flavouring wines, to replace the more costly clove of India. The name was originally given in Italy to plants of the Pink tribe, especially the Carnation, but has in England been transferred of late years to several cruciferous plants," such as the Wallflower and Stock, as already noticed. I must here refer to a small garden-plant with woolly leaves and a very insignificant flower (*Stachys lanata*), which in Sussex we used to call Saviour's-blanket. I was once inquiring the local name of this plant in South Devon, when the person I

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was questioning asked if I meant the plant whose leaves were like donkeys' ears. I replied that that was the plant, and ascertained that in Somersetshire and Devon it goes sometimes by the name of Mouse's-ear or Donkey's-ear, and sometimes by that of Lamb's-tongue. Now this latter is the name by which we used to know one kind of Plantain (*Plantago lanceolata*) in Sussex, when I was a boy. Blanket-leaf is the common name in Somerset for the Great Mullein.

I might have written a good deal on the flowers which form the Cuckoo's garland, but must only give a few facts. I was one day last autumn walking down a sheltered Devonshire lane, and came quite unexpectedly upon some very bright specimens of the Red Campion (*Lychnis diurna*). Thinking I might meet with some one who would add a new name to my already long list, I plucked them and proceeded for my walk. I had not gone far before I found a labourer at work trimming up the bracken and hedgerows, and entering into conversation with him, soon found he was possessed of a good deal of old-fashioned information. His brogue was of the purest Devonian; and, when I had sufficiently ingratiated myself, I asked if he had ever heard any name for the flowers I held in my hand. His prompt reply was, "Them *Geuky-flowers*, sir!" I was puzzled; for though I knew that "them" stood for "they am," I could not think for the moment where the word *geuky* had sprung from. "Why are they called by that name?" I asked. "Because them in blume when the *geuky* do come," said he. So the *geuky* turns out to be the Cuckoo, and now all is at once made clear. Of course I called to mind the fact that the Cuckoo is often called Gowk and Gog, and recollected that the Ragged Robin (which is similar to the Red Campion) bears the name of *Flos-cuculi*, or Cuckoo-flower; and with these facts in mind it was easy to see how the Campion could become the Geuky or Cuckoo flower. Some other names may be men-

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tioned; and first of all the Purple Orchis (*Orchis mascula*), which is the Cuckoo flower in South Devon, and the Harebell (as the *Scilla nutans* is sometimes called) must be named. The Wood Anemone (*A. nemorosa*) is another Cuckoo flower, as is also the Lady's Smock (*Cardamine pratensis*), which the Devonshire folk generally call Milkmaids or Milky-maids. The Woodsorrel (*Oxalis Acetosella*) is in Devon, as elsewhere, called Cuckoo's-sorrel or Cuckoo's-bread. But this must suffice. Other names will be found in the works quoted in the notes.[4]

I should like to have entered into a discussion of the history and etymology of the various rustic names by which the fruit of the Whitethorn is known; but that would lead me too far a-field, seeing there are so many other names to record. It will be enough to say that such common names as Eglet, Hazles, Haws, Halves, Hogarves, and Gazels may probably all be traced back ultimately to the word *Haw* or *Hæg*, the word from which we get both Hawthorn and Hedge. I find that the name of Prince's Feather is given in various places which I have visited to Pampas grass, to London Pride, and to Love-lies-bleeding. Pampas grass is known in Somersetshire as Australian, and in Sussex as Indian grass. Arabis is called Alyssum, Anise, and Sweet Alice in Devonshire; but in Sussex and elsewhere it is called Snow-on-the-mountain, Snow-in-summer, and Milk-and-water. Thrift (*Armeria maritima*) is corrupted into Swift in Sussex; in Somersetshire its soft nature obtains for it the name of Cushions, vulgarly pronounced Cushins or Cooshings, and in Devon the colour of its flowers procure the additional titles of Pink, Sea Pink, or French Pink, while Sea-gilliflower is derived from its predilection for maritime regions.

Lest I should become tedious, let me here introduce the reader to Mrs. Bray's "Borders of the Tamar and Tavy," where we get some most charming descriptions of rural scenery in Devon.

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"Scarcely does the yellow blossom of the Furze disappear, when there comes forth in such abundance as I have never seen in any other county, that most elegant of all wild flowers, and most delicately painted in its bell, the *digitalis*, or Foxglove; or, as the peasantry here call it, the 'Flop-a-dock.' The height to which these plants grow in Devon is extraordinary. . . . Though I have confessed my entire ignorance of botanical subjects, which I regret, I can tell, nevertheless, many of our wild flowers by the names that are prevalent among the peasantry. Some of these it may be as well to mention, since they are of antique date. And who would do other than look with an eye of interest on the pretty flowers that were chosen by Ophelia to form her 'fantastic garlands,' as she strayed by the 'glassy stream,' under the willow that grew 'ascaunt the brook'?

> "'There on the pendent boughs her coronet weeds
> Clambering to hang, an envious sliver broke;
> When down her weedy trophies, and herself,
> Fell in the weeping brook.'

"We have here Crow-flowers (*Ranunculus*), Nettles, Daisies, and 'Long-purples,' and many other plants whose names are as ancient, as poetical, or as fantastic; for here, too, the 'Long-purples' are called 'Dead-men's Fingers.' And poor Ophelia herself might have sung snatches of old tunes as she formed garlands from flowers so wildly called as ours. We have the 'Maiden-hair,' a pretty pendent plant for her 'coronet'; and the 'Lost-love,' that would have reminded her of Hamlet; the 'Shepherd's Calendar,' and the 'One-o'clock,' the very dial of poetry; and the 'Cuckoo-flower,' that opens its pink buds at the time the bird, from which it borrows its name, does his note. And we have, too, the 'Snap-dragon' (which name, by the way, is at Chudleigh applied to the Foxglove), as varied and as beautiful as any garden flower. And the 'Thormantle,' excellent as a medicine in fevers; and the

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'Cat's-eyes,' that are as blue as ether, with a little white pupil in the centre (Germander Speedwell), and 'Bright-eye,' with its glossy leaves; and 'Mother-of-millions,' with its numerous small drooping flowers; and 'Honesty,' whose bells hang like open purses by the side of its stem (and procure for it the rustic name of 'Money-in-both pockets'). 'Milk-maidens' are little white flowers (*Cardamine pratensis*, or Lady's Smock), that grow in the meadows, or on the banks of running streams. And Love supplies many with his name; for we have a plant called 'Seven-years'-Love,' and 'Love entangled,' a wild, picturesque flower that grows on the tops of old houses, and 'Love-in-a-puzzle,' a delicate plant (*Nigella damascena*), with leaves resembling in colour the wings of an early butterfly. We have also the blue 'Hare-bell.' The harmless Nettle (*Labium album et purpureum*) is here called 'Archangels.' And, indeed, we have a vast variety of others that speak in their very names the imaginative and poetic character of our forefathers in this lovely country." There is the sweet Scabious (*S. atropurpurea*), which was known among the French as *Fleur de veuve*, and among the Italians as *Fior della vedova*, or Widow's-flower. Here (in Devonshire) it is called "Mournful Widow"; and in floral language it is used to express the idea of widowhood, or, "I have lost all." This is a biennial plant, which grows to a height of two or three feet, and often continues in flower from June till October, presenting us with corollas of so dark a purple, that they nearly match the sable hue of the widow's weeds; and these being contrasted with their pure white anthers, give the idea of its being an appropriate bouquet for those who mourn for their deceased husbands. From this fact, doubtless, arose the names which I have already given from Italy, France, and Devonshire. In Sussex we call it Black-a-moor's Beauty, while the wild Scabious (*S. succisa*) is in Somersetshire called Gipsy-rose (as already stated).

There are many flowers called Prince's Feather in our country

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places. The name is applied to London Pride (*Saxifraga umbrosa*) in Sussex; to Love-lies-Bleeding (*Amarantus*) in Devonshire, Somersetshire, and elsewhere; and in Cornwall to the Lilac. Mr. King tells us that he has found the name of Lazarus-Bell, "given in the neighbourhood of Crediton (near Exeter) to what is more generally known as the Snake's-head Lily (*Fritillaria Meleagris*), a somewhat rare native plant. Another name for it, which at first seems just as unintelligible, is *Leopard Lily*. In both cases, however, these names are probably corruptions. 'Lazarus Bell' seems to have been originally 'Lazar's Bell,' and the flower must have been called from its likeness to the small bell which the 'lazar' was bound to wear on his person, so that its tinkling might give warning of his approach. The checked, scaled marking of the flower also suggested a connection with the leper; and 'Leopard Lily' is no doubt to be explained as 'Leper's Lily.' It need hardly be added that these names are now quite without understood meaning; although, when a leper's hospital was attached to every large town, they would have been intelligible enough." Thistles, and even the Dandelion, are called Dazzles, Dashels, or Dashel-flowers in Devon and Cornwall; and in the neighbourhood of Torquay, Feverfew is called Flirtwort. The name Feverfew itself is pronounced in various ways as Feathyfew, Featherfall, Vivvyvaw, Vivvyvew, etc.

In Somersetshire we find several Tisty-tosties. Thus, the Guelder Rose, besides being known as May-tosty, is called Tisty-tosty, as is also the Summer Rose or Crocus Japonica (names there given to the shrub which bears orange-coloured blossoms, and properly known as Corchorus). There Cowslip-flowers are done up into a ball and called Tisty-tosty. "This favourite flower of our native fields has had its praises sung by our sweetest poets in a manner that revives the pleasures of our infant days, when, gambolling on the grass, we delighted in the sports of the Cowslip ball, catching

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and throwing at each other the floral globes we had formed by uniting the clusters of these fragrant blossoms." The game of Tisty-tosty is not, therefore, altogether a new one, for he who penned the words just quoted must have been a boy more than one hundred years ago. I find that Halliwell has a note on this word, which he says is applied to "the blossoms of Cowslips collected together, tied in a globular form, and used to toss to and fro for an amusement called *tisty-tosty*. It is sometimes called simply a *tosty*." Since the flowers of the Guelder and Summer Rose resemble such a ball, the name has been applied to them also by the good folk in Somersetshire.

The people with whom I have met in some parts of Devonshire call the Canary Creeper (*Tropæolum Canariense*) American Creeper, while in Somersetshire the Virginian Creeper is called Red Clematis. In this latter county, too, the rough prickly Holly is called Crocodile, and the Laburnum Golden Chain. In Kent, however, the stems of the Clematis, or Virgin's Bower, are called Crocodile. Fir-cones are called Key-balls, but in Sussex Pineys, and in Devon Oysters. The flowers of the Campanula are called Lady's Thimbles around Martock and Yeovil, while the *Samaræ*, or fruit of the Ash and Maple, are Shacklers or Locks-and-keys. The Scarlet Lychnis is in Somerset and Devon corrupted into Scarlet Lightning, and the House-leek is called both Sedum and Selgreen. This last word is for Sengreen, *i.e.*, "ever (*sin*) green." This word *Sin*, meaning "ever," also occurs in the name Sundew. Such changes as that of *sin* or *sen* to *sel* are common; thus we have in Somersetshire Snag for Slag, *i.e.*, Sloe. Now the word Snag is not given to the Blackthorn, as Prior and others suppose, on account of its branches being full of small *snags* or projections; it is merely the local form of the Anglo-Saxon word *slág*. I can only refer to the subject here; the critical discussion of it must be sought elsewhere.

But now that I have begun to speak about trees, let me remark

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that there is as much diversity in the matter of their names as in those of flowers and herbs. Among the Scandinavians every tree almost was an Oak; *i.e.*, the word Oak was as vaguely applied to trees as the word Apple among ourselves is applied to fruits. And in some parts of England names are still thus vaguely used. We were sitting under a Maple-tree last autumn, a party of us, in South Devon, when I turned to one of the young ladies present and asked what the tree was called. "It is a kind of *Elm*," was the reply. In the villages around Newton Abbot you hear Walnuts and Chesnuts both called French-nuts. Since many of the latter kind of nuts grow in Stover Park, the residence of the Earl of Somerset, they are locally called Stover-nuts; just as a kind of plum which grows at Dittisham on the Dart is called "Ditsum-plum." Chesnuts are also called Meatnuts, because they are used for food; and Dough-nuts, probably from the same fact. The plant known as Water-pepper, or Lake-weed (*Polygonum Hydropiper*), used to be called Arsesmart, and in Somersetshire the name of Assmart is still applied to the same plant, on account of the effect it produces on touching the bare skin.

Gorse, Whin, and Furze are well-known names, but in Devonshire people speak of the Vuzz; and in Sussex the same prickly plant with its golden blossoms (so admired by Linnæus, that he thanked God that he had ever been permitted to see it) is called Hawth. Speaking of this plant, Professor Earle says: "*Accidinetum, gost*, I do not know what the Latin word is, but *gost* is probably the same as *gorst*. The form *gorst* is still current in Shropshire, while it is *goose* in the North, and *goss* in Kent. The word is unknown in Devon, where *ulex* is only called furze, or rather *vuzz*" ("Plant Names," p. 91).

The Sussex peasant speaks of Aller-and-Maller, just as people speak of Hips-and-Haws; but many of us would be sorely puzzled to know what plants were meant. By the Aller the Ground-ivy

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(*Nepeta Glechoma*, or taking the Latin name, *Hedera terrestris*) is intended; and we soon find it to be a mere corruption of the old name for that plant, which was Alehoof. Maller, in like manner, is a corruption of Mallow; so that the words Aller-and-Maller stand for Alehoof-and-Mallow. But in Devonshire you will hear, not Mallow or Maller, but Mallish, and the Marsh Mallow is colloquially known as Mesh-mellish! The farmers have a special liking in Devonshire for the Ray-grass (*Lolium perenne*), when they wish to sow their fields with seed to make hay. This plant they call Ever, Eaver, or Iver, and in Somersetshire, if Ray-grass is wanted, 'Devon-ever' is ordered. People have been much puzzled to account for this name, which, however, is simply to be traced to the French *Ivraie* (Darnel) and cognate terms.[5] In like manner Titsum is the Devonshire form of Tutsan, which we get from the French *toute saine*, and apply to the St. John's Wort (*Hypericum Androsæmum*).

By way of diversion we may be permitted to digress for a moment from the subject of rustic names for plants and flowers to those of fruits. I have already spoken of the fruit of the Whitethorn and Blackthorn; there are besides these many other fruits whose names vary widely in different localities. There is a kind of Plum (*Prunus insitilia*) the fruit of which is known in Sussex as Scad; in Devon, however, it is called Bullens, Bullums, or Damzels—names which are sometimes applied to the fruit of the Blackthorn and Bullace-tree as well, although the fruit of the former is usually called Slones in Devonshire and Cornwall. Another kind of Prunus or Cherry is in these counties called Mazzuds, or, more correctly, Mazzards, a name derived from the Latin *manzar*, if Dr. Prior is correct. The Whortleberry has been subject to many vicissitudes. We call the fruit Huckleberries in Sussex, or, more commonly, Huddleberries, a name which reminds us of the German *Heidelbeer*; in Devon the name often used is Hurts,

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while in the Midland Counties Whimberries are better known. We have heard of Blackberries being called Bumblekites; but probably the following passage, from an amusing little book called "The Devonshire Courtship," would puzzle all but Devonshire people, and even many of them:—"Aye, zure: and her, leaning over the hatch, look'd delighted to zee es, and wid always dole out something—a tetty o' rosen, or ripe deberries, christlings, or mazzards, or crumplings. But zee what a wilderness her pritty garden's a' come to! I mit her, full batt, wan day, wi' a greep o' white lilies, holding 'em out to arm's length; her zaid, 'Solomon, in all his glory, was not arrayed like one of these.' Her had a power o' flowers, but I dan't zee head nor hair o' any now."

We may explain that a "tetty" is a nosegay, while a "greep" means a bunch. "Deberries" must not be confused with Dewberries; the word stands here for Gooseberries, or Goosgogs, as boys would say in Sussex; "Christlings" are a small sort of Plum; and "Crumplings" many people will at once recognize as a stunted Apple. Very quaint are some of the names of Apples, as employed in different localities in Devonshire and elsewhere. A few examples will suffice. There are Stubberds and Quarranders, Quinches and No-pips, Tom-urns and Pigs'-noses—names drawn from the strange shape, flavour, or other peculiarity of the fruit. We meet, too, with Apples called Flesh-and-blood; with Leatherhides (spoken of by Shakspere) and Whiteheads and Tompots or Tomputs; the last being a familiar name in Somerset as well. There are Sweet-ladens in Sussex, and Five-crowns and Ducks'-bills, while Bitter-sweets are common everywhere. Then there are Jack-tars and Buff-coats (pronounced bufcuts), Bowhills and Winter Wardens, not to mention such well-known varieties as Sweet-herefords, or Ribstone-pippins. I have heard of Beara-pippins, and Master's-apples and Varpneys. The history of this last word is said to be this. The Apples so designated used to

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be sold four-a-penny, and when a lad wanted to buy them he would go and ask for a "pennorth o' vour-a pennies." This soon became shortened to "vour-pennies" and then to "Varpneys"!

Potatoes have had similar vicissitudes, for I often hear of Leather-coats or Leather-jackets, of Lapstones and Pinks, of No-eyes and Rocks, of Flukes and Blue-eyes, of Red-eyes and Murphies, which last, as every one knows, designates the genus, and is equivalent to other local names such as taiders and tatties, and the like. There are various other kinds of fruit, the names of which are curious and interesting, as, for example, the name of Chequer-berries applied to the fruit of the Service-tree by the people in Sussex. I have a vivid recollection of going to watch the ripening of the fruit of one of these trees in the neighbourhood of a Sussex village in my school-boy days; when we knew the tree and fruit by no other name. Dr. Prior remarks on the fact that the Service-tree (*Pyrus torminalis*) is called Chequer-tree in Sussex at the present day, and says the name is derived from *Choker*, the choke-pear, being an antique pronunciation of the word which we find in the humorous old ballad of *The Frere and the Boy*, l. 115:

> "Whan my fader gyveth me mete,
> She wolde thereon that I were cheke" (*i.e.*, choaked).

To turn again to flowers and herbs, we find in Devonshire many names for the Burdock. Some call the sticky burrs Cockle-buttons, or Cuckle-buttons as I find it spelt in "The Devonshire Courtship"—"Oh! is, to be zure, you clitch" (*i.e.*, stick) "to Dame like a Cuckel-button." Dr. Prior spells the word "Cuckold," and says it is a corruption of Cockle. But though I have heard the plant, or flower rather, called Cockle-buttons only, yet I think it possible that the form Cuckle or Cuckold may have been derived from the common custom of sticking them slyly on the

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backs of people, and so making fun (cuckolds) of them. The boys about Newton also call them Sticky-buttons, because they adhere so readily and firmly to the clothing; and Billy-buttons, because they stick them down the front of their coat in imitation of a waiter. In Somerset the plant is often called a Thistle, so little do people generally heed the difference between one plant and another; but Batchelor's-buttons is also a common name.

I have still a long list of names unrecorded; but if we stay longer over them our space will not admit of a thorough study of other matters connected with flower-lore. We have had examples enough brought under our notice to enable us to understand how wide a field this is for the philologist, mythologist, and historian, and in the chapter on "Strange Facts about Plant Names" other illustrations will be found which lead us to the same conclusion. The field is far from being exhausted, and will well repay careful study on the part of those readers whose time and engagements permit of their wandering frequently into our country lanes and hedgerows, and asking our obliging peasantry for "rustic flower-names."

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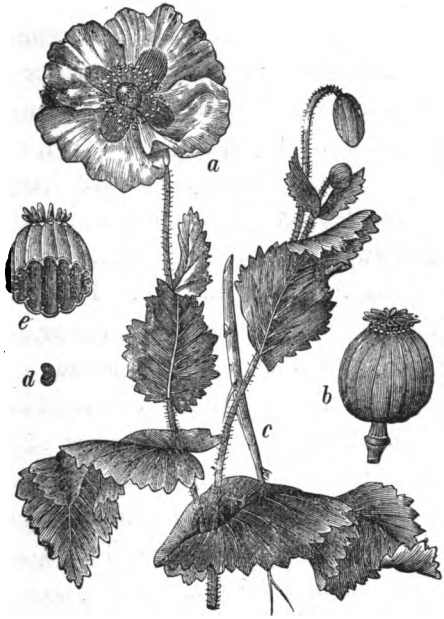

GARDEN POPPY (*Papaver somniferum*).

a, plant; *b*, seed-pod; *c*, root; *d*, seed; *e*, section of same capsule.

CHAPTER XVII.

PECULIAR USES OF FLOWERS AND PLANTS.

IF we have read intelligently, we cannot have failed to learn how important a place flowers occupied in the daily life of our forefathers; and I think we can by a little farther study add additional proofs of the utility of plants and flowers in former times. First let us take the use of flowers in paying rent, taxes, tithes, and other imposts. Grimm tells us that the lands in some Hessian townships have to pay *a bunch of Mayflowers* (*i.e.*, Lilies of the Valley) every year for rent.

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This rent seems to have been claimed originally for religious purposes, for we are told that a similar practice was in vogue in another way. Not far from the Meisner mountain in Hesse stands a high precipice with a cavern opening under it, which goes by the name of the Hollow Stone. Into this cavern every Easter Monday the youths and maidens of the neighbouring villages carry *nose-gays*, and then draw some cooling water. No one will venture down unless he has flowers with him. This reminds us of the Fontinalia in the antiquities of heathen Rome, which festival was celebrated on the 13th of October, in honour of the nymphs of wells and fountains. The ceremony consisted in throwing nose-gays into the fountains, and putting crowns of flowers upon the wells. Various well-rites were likewise performed in our own country in the olden times on Holy Thursday, such as decorating them with boughs of trees, garlands of Tulips, and other flowers, arranged in various fanciful devices.

Tithes were formerly divided in England into three classes or kinds; viz., prædial, mixed, and personal. By the prædial was meant the immediate product of the ground, which we find divided into two kinds, as "great" and "small" tithes. The "great" tithes included corn, grain, hay, and wood; the "small," on the other hand, was known as *agistment*, or the tithe of grass, or herbage, eaten by cattle at pasture, with garden and orchard produce; such field produce as Turnips and other *roots*, and hemp, flax, honey, wax, seeds, and hops. The following reference may well find a place here, as it both illustrates the use of taxes, and relates to the subject of fountains and wells. In the "Travels of Tom Thumb," quoted by Brand, we read: "Shaftesbury is pleasantly situated on a hill, but has no water, except what the inhabitants fetch at a quarter-of-a-mile's distance from the manor of Gillingham, to the lord of which they pay a yearly ceremony of acknowledgment, on the Monday before Holy Thursday. They

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dress up a garland very richly, calling it Prize Besom, and carry it to the manor-house, attended by a calf's head and a pair of gloves, which are presented to the lord. This done, the Prize Besom is returned again with the same pomp, and taken to pieces, just like a milkmaid's garland on May-day."

The use of grain in the payment of taxes is very widespread. In some parts of China the householders are taxed to the amount of a pound of rice, which has to be paid for the support of the priests and temples at stated periods. The income of many public functionaries in Sweden, but especially of the clergy, is generally reckoned in barrels of grain, half rye and half corn, which is also paid in kind. In the Bible we have many references to this subject. "But woe unto you, Pharisees!" (says Christ), "for ye tithe Mint and Rue and all manner of herbs, and pass over judgment and the love of God: these ought ye to have done, and not to leave the other undone"; and in another place (Matt. xxiii. 23; Luke xi. 42): "Ye pay tithe of Mint and Anise and Cummin, and have omitted the weightier matters of the law."

The Nettle is now despised by us, and seldom used unless it be to make nettle tea for some child suffering from a troublesome rash; but at one time it had so many uses that even it was tithed. It was regularly cultivated as a garden crop, and the poet Campbell says in one of his letters: "I have slept in Nettle sheets, and dined off a Nettle table-cloth, and I have heard my mother say that she thought Nettle cloth more durable than any other linen." In China articles, known among foreigners as grass-cloth handkerchiefs, are manufactured from an equally unlikely material, and we even find Nettles employed in the manufacture of paper. It has even been supposed by some that the plant got its name from being employed for sewing purposes, thread as well as linen having years ago been made of Nettles. No wonder, then, that it was tithed. The gardeners who had been trained up in the old

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school of superstition used to inform their under-workmen in Sussex, in very early days, that they must always sow plenty of parsley, as the devil claimed his tithe when sown!

Miss Lambert, writing on the ceremonial use of flowers, says: "I cannot well end my paper without a reference to land tenures, for in England we have had instances of them quite as curious as those by which the nobles of Mexico became tenants in chief. For instance, lands and tenements in Ham, in Surrey, were formerly held by John of Handloo of the men of Kingston on condition of rendering to the said men three Clove-gilliflowers at the king's coronation. Again, in his letter to Cromwell, on the dissolution of the monastery of St. Andrew at Northampton, Robert Southwell wrote: 'There have growne no decay by this priour that we can lerne, but surely his predecessors pleasured moche in odoryferous savours, as it shulde seme by their converting the rentes of their monastery, that were wonte to be paide in coyne and grayne, into Gelofer flowers and Roses.' And more remarkable still are the terms of Sir Christopher Hatton's lease of the greater part of Ely Place—viz., a red Rose, ten loads of hay, and ten pounds per annum. In addition to which Bishop Cox, Queen Elizabeth's victim in the hard bargain, reserved to himself and his successors the right of walking in the gardens and gathering twenty bushels of Roses yearly." We shall have presently to refer to these beautiful grounds again.

In France the Rose has entered into some interesting and curious customs. It will be scarcely needful for me to explain that the name of *Rosière* is given to the girl who gains the Rose which is given as a prize for good conduct. The custom indicates how highly the queen of flowers was prized. We are told that in Salency, an obscure little place in France, it has been a custom for many centuries to bestow a crown of Roses yearly upon the young maiden who is acknowledged by her companions to be the most

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amiable, modest, and dutiful in the village. She is then called the Rose-queen. This Rose-festival is said to have been instituted in the sixth century by a bishop of Noyon, who was a native of Salency. The *Baillée des Roses*, which existed in France up to the end of the sixteenth century, consisted of a tribute of Roses due from the peers of France to their Parliament, and was rendered during the months of April, May, and June on the days on which the sittings were held in the great hall. The peer whose turn it was to pay the tribute, and who went by the distinguished title of *Rosier de la Cour*, had to see that on the appointed day all the rooms of the palace were strewn with Roses, sweet flowers, and herbs. Before the sitting commenced it was his duty further to go into every chamber, with a large bowl of silver borne before him, in which were as many crowns of Roses and bouquets as there were members of Parliament and officers attached to its service. The Roses having been distributed to the various claimants of the homage, the peer gave an entertainment to the presidents and councillors of the court. The origin of the custom is said to be quite unknown; it existed not only at the Parisian Parliament, but at all the other councils of like dignity throughout the kingdom, especially that of Toulouse; and the tribute had to be paid by the children of the king, princes of the blood, dukes, cardinals, and other peers. We find that in Mexico, likewise, there originally existed a custom which prescribed the presentation of flowers at stated times to the king, the ambassadors, and other persons of rank. Moreover, the nobles themselves, who had the privilege of enjoying the temporary use and profits of the crown lands, held the same, subject to a tribute of nosegays of flowers, and different kinds of birds, which they were bound to present to the king whenever they visited him.[1] Similar customs to these exist still, and were at one time more common in other lands.

Somewhat akin to the observances already noted, is that which

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we meet with in connection with our common word "stipulation," if we may accept the explanation of it offered by some writers, which certainly seems to be borne out by still-existing customs. The word "stipulation" is derived, as many tell us, from *stipula*, "a straw," in reference to a Roman custom of breaking a straw between them, when two persons would make a mutual engagement; or because a straw was given to the purchaser as a guarantee of the faithful delivery of the article bought. In the phrase, "I have a straw to break with you," some people recognize a reference to a similar custom. In feudal times the possession of a fief was conveyed by giving a straw to the new tenant. If the tenant misconducted himself, the lord dispossessed him by going to the threshold of his door, and breaking a straw, saying as he did so, "As I break this straw, so break I the contract made between us." Canon Farrar asks, "How often do people when they make a 'stipulation' recall the fact that the origin of the expression is a custom, dead for centuries, of giving a straw in sign of a completed bargain?" In reply to this question it was recently stated that in the manor of Winteringham, in North Lincolnshire, this custom, so far from being dead, is kept up to the present time. A straw is always inserted, "according to the custom of the manor," in the top of every surrender (a paper document) of copyhold lands there; and the absence of this straw would make the whole transaction void and illegal. This is certainly a strong argument in support of the theory that the word stipulation comes from the Latin *stipula*, notwithstanding the ingenious arguments adduced to the contrary.[2]

We are told that Tuscan lovers still use the *stipula* in their love affairs, or rather that they employ Myrtle branches, sacred to Venus for the purpose. This, according to Mons. de Gubernatis, is the way they do it: During Lent the lovers break a small Myrtle-branch in two, each taking a piece and keeping it by him

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or herself. Whenever they chance to meet they greet each other with the challenge: *Fuori il verde* ("Out with your green branch!") If either of them should fail to respond to or meet the challenge, the affair is broken off, for it is a sign of misfortune; but if, on the contrary, each should produce the green twig at the same time, their love will endure. This pretty custom is generally kept up all through Lent, and on Easter Sunday those who have remained faithful to their trust are often rewarded by a loving embrace or by the yet more welcome consummation of their joy in marriage. The learned professor whose work I have quoted shows how easily this custom may be made to glide into another of which I have spoken more than once—viz., love divination by means of flowers and leaves; and in this way we see how customs now quite dissimilar may have originally sprung from one and the same root. In Chéruel we still find some interesting illustrations of the use of a straw, in connection with the transmission of property, similar to that which still exists in Lincolnshire. A straw is given to the person concerned, which he keeps with as much care as though it were his title-deed; and if the engagements are not faithfully observed, the straw is produced by the person who holds it, and it is presented in court. By the transmission of the straw one person may hand over to another the right of following up his case before the tribunal. If the straw is rejected, it is regarded as a menace and an indication of rupture.

Speaking of the deposition of Charles the Simple, one writer, remarks that the French magnates, assembled according to custom to discuss the public well-being of the realm, with general unanimity threw down the straw, and declared that the king should no longer be their lord. The straw thus rejected indicated that the nobles renounced their fidelity and homage. Many other illustrations of the subject might be adduced, but these are sufficient to show how much may be included in a word like stipulation,

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or a phrase such as "to break a straw" (*rompre la paille*). And here we must pass on to another custom.

The breaking of a straw indicated the breaking up of friendly and amicable relations. In the time of Louis XIV. of France we read of a party of men who were opposed to his court going under the name of *Les Frondeurs*. Among them the straw was what the Rose was to the English during the civil wars, and a Mazarinade of the 31st of May, 1652, is entitled "Statutes of the Chevaliers of the Straw." It begins thus:

> "The Chevaliers of the Straw
> Being received, are one and all
> Advised t' exterminate the raw
> Mazarin rabble, great and small."

Similarly the Poles, on threat of hostile invasion, cut rods from the grove, and sent them round to summon their neighbours—a custom closely akin to that formerly observed by the Scottish clans and the warriors of distant China.

As the breaking of a straw or branch indicated hostility, so the planting of a tree or flower has long been the symbol of friendship, and is often observed in commemoration of notable events. The custom still adopted among ourselves, and kept up in our colonies, of requesting princes and royal personages to plant a tree in commemoration of a friendly visit, is but a survival of a much older custom. This reminds us that among the Sakalava, a tribe of people living in Madagascar, a tree called "Fragrant Wood" (*hàzomànitra*) is planted at the birth of the first child, as a witness that the father acknowledges it as his own. The natives of Amboyna also had a custom of planting a Clove-tree, which they called a *Tatanamang*, at the birth of each child, and by this means a rude register was kept of their respective ages. When the Dutch established themselves in the beautiful islands of the Malay Archipelago, they endeavoured to restrict the growth of

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Cloves to Amboyna, destroying the trees in the neighbouring islands, and regulating their number by legal enactments, that they might keep up the price of that article, and maintain the trade by these unjust measures. At one time the inhabitants were compelled to plant a large number of fresh trees, to make up for those destroyed elsewhere; but as they became so productive as to exceed the quantity the Dutch wished to send into the market, orders were afterwards given at different times to destroy large numbers of the trees. As long as the regular plantations only were touched the natives looked on with indifference; but when, 1775, nearly 25,000 of their registers or birth-trees were cut down they resented the indignity, and a general insurrection took place. The Dutch policy has not always been a wise or just one, but they have learned some useful lessons from their past experience. On my way home from China I had the pleasure of forming the acquaintance of a Dutch merchant, in whose company I spent many happy hours, conversing on Eastern topics and reading Scandinavian literature.

I must not overlook the fact that Aubrey mentions the existence of the custom of planting trees at the birth of children. He says: "Mrs. Smyth's notion of men being metamorphosd into trees and flowers is ingeniose. They planted a tree or a flower on the grave of their friend, and they thought the soule of the party deceased went into the tree or plant. They planted a tree at the birth of children, I think [there is] something of it in the life of ye poet Veirgil.[3] The grove of Ashes without Roulington-Parke were planted at the birth of a son, which William, Earl of Pembroke, in King James the First's time planted. The child dyed very young."

How large an influence flowers exerted over the Greeks, who spoke of the world as the "beautiful," we may learn from their every-day expressions. Their incessant use of the word "blossom,"

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no less than their fondness for garlands, shows that they were far from being dead to impressions of natural beauty. Thus "disease *blooms* forth upon the flesh. The nightingale is shrouded in a *bloomy bower* of woes. The hoariness of old age is a white *blossoming*. The misfortunes of a noble family are made to burst forth into *bloom*. The haughty speech is the *efflorescence* of the lips. Groans are the *flowers* plucked from the tree of anguish, and the chanters of the funeral dirge shower these upon the bier; so that not only the custom, but the very language of the Greeks, veiled, as it were, the deformity of death, and scattered the corpse with flowers"; for, as Mr. Emerson said, "Even the corpse had its own beauty."[4]

The forms of flowers and plants are so varied that they have been copied for a variety of purposes. Look, for example, at the connection between flowers and architecture. Emerson, reminding us that the Greek word for the world set forth their idea of its beauty, remarks that besides the "general grace diffused over Nature, almost all the individual forms are agreeable to the eye, as is proved by our endless imitations of some of them; as the acorn, the grape, the pine-cone, the wheat-ear, buds, leaves, and the forms of many trees, as the palm." You must turn to the works of Ruskin and others for the treatment of a subject like this from the point of view of the artist, painter, or sculptor. I shall merely bring forward a few illustrations to show how deeply we are indebted to the flowers and plants for the most beautiful ornaments of temple and church, of palace, mansion, and hall. As our eye runs over the various buildings of note of which we may have read, or which we have personally known, we shall not fail to call to mind the "Lily-work" upon the top of the pillars in Solomon's temple. In addition to the use of Lilies for ornamentation, we find also Pomegranates; but the mention of the former flower at once suggests the thought that Egypt must have had

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something to do with the use of the Lily for adorning the pillar tops. During the twelfth and thirteenth centuries many "Lady Chapels," dedicated to the Virgin Mary, were erected in England. The Lily was especially the Virgin's flower, and from this time appears as a striking architectural ornament. The Cistercians, who, not less than the children of St. Dominic, regarded the Virgin as their patroness, adopted this emblem in their churches; and their "carved work of open Lilies" still graces with its mournful beauty many an ancient aisle and cloister which is fast crumbling into dust. Both Dominicans and Cistercians had their own interesting legends respecting this sacred flower. It is frequently met with in the Catacombs upon the tombs of the Christian Virgins. So in statues and pictures: St. Joseph holds in his hand a Lily, and among the emblems of the Virgin we find the Lily-of-the-valley amidst thorns. The sybil who announced the mystery of the Incarnation, holds the same emblem, and it appears as an attribute with a great many of the saints. In many pictures of the last judgment a Lily is represented on the right and a sword on the left of the Judge. It has been said that this royal and princely flower was the ornament in the crown of King Solomon, representing love with perfect charity, purity, and innocence.

The Lotus, the sacred flower of the East to-day, and one of the most highly-prized of all Nature's productions in the days of Egypt's glory, is a Lily; and any one who has taken the least interest in the history of Egypt has learned that the "bell" capitals with which the buildings were adorned were modelled after this beautiful flower, on which account they have been called "Lotus-blossom" capitals—capitals formed after an expanded Lotus-flower, as a learned French writer puts it.[5]

Some beautiful illustrations of this subject may be found in Professor Rawlinson's "History of Ancient Egypt." The Chinese

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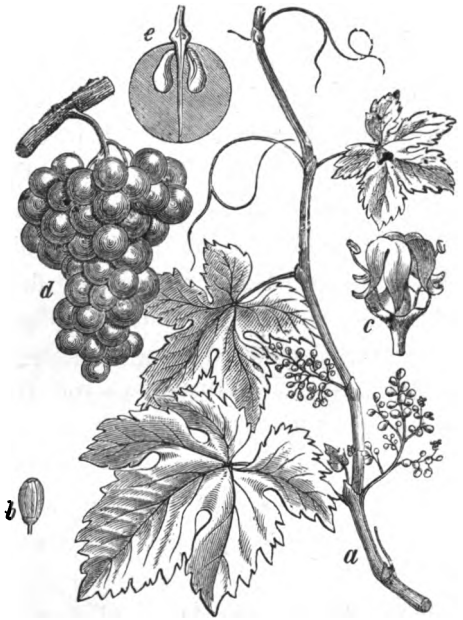
still make use of this flower as a model when decorating their buildings; and I have in mind the picture of a beautiful temple in a Chinese city, which was recently renovated at immense cost, among the architectural attractions of which the Lotus-flower was a most prominent feature. Mr. Emerson speaks of the Grape, and this will recall that magnificent vine which adorned the front of the later temple at Jerusalem, of which Josephus and others have left us records. "The decorative parts of architecture were originally derived" (says Mr. Phillips) "from flowers and plants. The Lotus-flower presents us with a model of the principal embellishment of Indian buildings, and the Palm-tree seems to have given the first idea of columns to the ancients. Hiram ornamented the capitals of the celebrated pillars which he wrought for Solomon with Lilies and Pomegranates. The Corinthian capital is stated to have been first invented by Callimachus, a famous architect, who, being engaged to make some pillars at Corinth, took the form of his enrichment from the following accidental circumstance. Passing a basket covered with a large tile, that had been placed on the ground over a root of Acanthus, the stalks and leaves of which had burst forth,



VINE (*Vitis vinifera*).
a, sprig; *b*, bud; *c*, blossom; *d*, grapes; *e*, section of ripe grape.

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and, spreading themselves on the outside of the basket, were bent back again at the top by the corners of the tile, the beautiful appearance of this combination so delighted Callimachus by its elegance and novelty, that he immediately adopted the form of the basket, surrounded with the Acanthus, as a capital for his pillars." It has been remarked, indeed, by one of our own English architects, in reference to the various forms adopted for the enrichment of our buildings, that the Gothic are derived from the bud or germ, the Grecian from the leaf, and the Indian from the flower. This singular coincidence, he adds, seems to indicate that the three styles ought to be kept perfectly distinct. The famous Eddystone lighthouse, which has proved more durable than the rock itself upon which it was built, was modelled after the graceful Oak-tree; while it has been suggested that the quaint pagodas of the Chinese, which always have an odd number of storeys (a fact which the architect of the model in Kew Gardens overlooked), were originally fashioned in imitation of some species of Pine-tree. This question I will not further discuss here. If this surmise should be incorrect, it is a fact that the Chinese fashion the windows of their summer-houses and other buildings after the model of various leaves, flowers, and fruits; and I have seen some of these decorations arranged with great taste and effect.

Respecting the Palm, Mr. King remarks that it is not until after the first Crusade that its leaf, which was then brought home in abundance, appears in the churches of Northern Europe under a form which enables us to recognize it with anything like certainty among the sculptured foliage enwreathing their capitals. There is reason to believe, however, that the Date-palm, under one of its most ancient mystical forms, does appear in many French churches of a much earlier period; and that the sacred tree which figured so constantly on the walls of the vast palaces of Sennacherib and Esarhaddon may be recognised only slightly, if at all, changed,

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among the decorations of churches, whose builders little suspected the meaning and the antiquity of the emblem they were adopting. The Date-palm was the mystic tree of Assyria, and corresponded to the Tree of Life. This Tree of Life is, in fact, represented by a Date-palm on some of the earliest Mosaics which line the apses of Roman basilicas, and, according to some of the most eminent French antiquaries, it is the mystical tree of Assyria which is represented on the tympana of many church portals of various dates. The form of the tree varies, but there is always sufficient resemblance to enable one to trace the general design. On the extensive association of the Oak with architecture it is unnecessary to dwell, for its leaves and fruit, like those of the Vine, have been brought into request when every other plant has been overlooked. But what of the sacred Mistletoe, which grew upon the Oak? One would expect it to share rather largely in the honour of the Oak; but this is not so. It was early excluded from the churches as an evergreen, and when it did find its way into the decorations of Christmas-tide it was probably by accident. Gay says:

> "Now with bright Holly all the Temples strow,
> With Laurel green, and sacred Mistletoe."

But if Mistletoe ever was admitted into churches, it was only here and there, and very occasionally. Clergymen have been known to order its removal when it has been brought with other decorations, regarding it as too largely tainted with heathenism to be a fit ornament for the House of God. And, to refer again to the apt remarks of Mr. King, it seems something like a caprice which has excluded this plant from their ancient sculpture and carvings, as well as from the evergreen decorations of our churches. We know one instance only of its occurrence; others may perhaps be found. Sprays of Mistletoe, with leaf and berry, fill the spandrels of one of the very remarkable tombs in Bristol Cathedral, which were probably

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designed by some artist-monk, in the household of the Berkeleys, whose castle and broad lands are among the chief glories of the western counties.

The Rose appears more in art than architecture, but the northern portal of the cathedral at Upsala, in Sweden, is covered with sculptured Roses, which Scheffer, the historian of the place, thought were intended to illustrate the fact that the first preachers of Christianity in the north came from England, where the Rose was the national emblem. The Rose, however, seems to have always been an ecclesiastical emblem; and in heathen days it was regarded as a mystic flower both in Germany and in Scandinavia. Rome has made good use of the flower and plant, for "rosaries" are doubtless in some way connected with Roses, although there is a difference of opinion respecting the direct origin and meaning of the word. I incline to the idea that the smooth, glossy fruit of the Rose was first employed for counting the *aves* as they were repeated, that fruit being chosen on account of the sacred character of the flower from which it sprung. In China the rosaries of the Buddhists are in the same manner made from the fruit of a tree, whose hard kernel is beautifully adapted to the purpose. Since writing this I find it stated that the beads of the monks were formerly made of Rose-leaves tightly pressed into round moulds. I have, however, been unable to verify the statement.

The modest Avens (*Geum urbanum*) has played its part in the decoration of sacred edifices. Towards the end of the thirteenth century it appears frequently in architectural designs, sometimes in patterns on the wall, and sometimes in the leafage which encircled the pier capitals. Its graceful trefoiled leaf, and the five golden petals of its blossoms, symbolizing to the imaginative mystic of the Middle Ages, the Holy Trinity, and the five wounds of Christ, early attracted the attention of the monks. The artist employed it in his own line, while his brother-monk, who was more learned in

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medicine than in the use of the chisel, attributed to it marvellous powers, called it "Blessed Herb," and said it would heal and prove a remedy for nearly every known disease. The monks were first-rate gardeners, as all know who have read of their habits and modes of life, or visited the charming spots which were chosen by them when they had the pick of the land. Within the massive walls which enclosed their secluded walks, all fringed with evergreens to add softness and solemnity to the feeling of the sacred place, these members of a holy fraternity could find abundant material for the study of leaf and flower with which to adorn the sacred pages of their missals or breviaries; and the sculptor could there arrange his wreath of white Lilies, or his branches of Herb Bennett, before transferring them in stone to the capitals of the neighbouring church.

> "Nor herb nor flow'ret glistened there
> But was carved in the cloister arches as fair."

Nor could the Passion-flower be altogether omitted from the list of plants thus employed. It is one of the great contributions of the Western hemisphere to the symbolical flowers of Christendom, as one writer has recently remarked, and its star-like blossoms have taken a worthy place beside the mystical Roses and Trefoils of ecclesiastical decorations; never more appropriately than in the iron work of the beautiful choir-screens at Lichfield and at Hereford. Like the "Blessed Herb," it was regarded as "the flower of the five wounds," by which the Passion was set forth, so that in due season it might assist, when its marvels should be explained to them, in the conversion of the heathen people of Mexico where it grew. How its various parts symbolized the nails, the crown, and the other emblems of the Passion has already been shown.

It would not be just to separate the use of flowers in architecture from the kindred use to which they were put in sculpture and painting. The use of flowers as emblems for the gods and saints

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is well known. Ears of corn are the attribute of Ceres, the goddess of Justice, and Juno Martialis, the last being represented on a coin with some ears of corn in her right hand. The harvest month, September, was represented by a maiden holding ears of corn, while Ceres, the goddess of the cereals (whence this latter word, denoting the grain belonging to Ceres), wore a wreath of them, or carried them in her hand. Statues also were commonly adorned with Poppies, on account of these flowers being so frequently found as the companions of corn.

> "Sleep-bringing Poppy, by the plowmen late,
> Not without cause, to Ceres consecrate."

St. Agnes is represented as holding in her hand a Palm-branch, while at her feet or in her arms is a lamb (*agnus*), sometimes crowned with Olives, and holding an Olive-branch as well as the Palm. An examination of the beautiful coins of ancient Greece will render apparent the prominence which was given to such natural ornaments and decorations as the Myrtle, the Olive, the Palm, ears of corn, barley, flowers of various kinds, wreaths made of leaves, and chaplets formed of the buds or full-blown blossoms of the choicest plants.[6]

Another subject, which I might have spent some time in illustrating, is the bearing of flowers and plants on language. I do not here refer to floral or emblematic, but to written speech. This would have been a most congenial study to me, as the old language of China would have afforded some very interesting illustrations, which might have been compared with the hieroglyphic characters of Egypt. But to do justice to such a subject I should require more space than I have at my disposal, and the use of illustrations such as cannot well be here introduced. I may say, however, that the Chinese language, and the picture-language of Egypt, abound in figures of flowers, plants, and trees. In fact, if

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such Chinese characters as those which represent grass, rice, tree, bamboo, and other natural productions, were traced back to the earliest times, it would be found that they were but pictures rudely drawn in imitation of the objects themselves. Now, however, they have become changed, and can be joined with other picture-characters to form new words, just as our letters can. The picture for grass, for example, is joined to hundreds of other characters, all having some relation, closer or more remote, to herbs and plants. Our own alphabet used to contain a "Thorn" and a "Yew"; and the various letters of the most modern language can be traced back to pictures of objects such as animals, trees, parts of the body, and the like.

But flowers and plants have affected our names of persons and places, and thus influenced our language much more directly than in the way just indicated. Take, for instance, the names of persons; how many are drawn directly from the names of our common plants, or are associated with them in one way or another. Not to mention such names as Wood, Straw, Holt, and the like, we find a Percil, or Mr. Parsley in French, beside a Mrs. Raspberry (*La framboise*). Christian names, such as Rose, Violet, Daisy, are innumerable. But some surnames are curious on account of their origin or the traditions which are associated with them. Thus Mr. Conway says "the word 'Gautama' means a tree, the legend being that the founder of Buddhism was born under—some say out of—a tree." Now it does not follow that I endorse Mr. Conway's statement, because I quote it; we have already seen that people and trees were supposed to be connected in birth and death; I only want to show that the legend here quoted finds its exact counterpart in China. In that country there are, roughly speaking, three great religious or philosophical systems, those of Confucius, Buddha, and Lao-tsze. Respecting this latter person, my pandit was never tired of telling me the

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following story :—Lao-tsze means the "old child," the name being given to this person because, when he was born, his hair and beard were already grey, and he had all the appearance of being a man seventy or eighty years of age. His mother had gone outside the village and sat down under an Apricot-tree to rest, when her son came into the world in a miraculous way, and at once began to speak to her. Pointing to the tree under which he had been born, he said, "I take my name from that tree," and thenceforth he was known as Lé, or Mr. Apricot. It is generally maintained that the Druids derived their name from the word for Oak-tree. Mr. Ralston remarks that as trees are often emblems of, and are connected with, a human being's life and fortunes, they were often introduced into birth and marriage feasts. In Sweden many families took their names from their sacred and thus associated trees. The three families of Linnæus or Linné, the famous botanist, Lindelius, and Tiliander, were all called after the same tree; an ancient Linden or Lime which grew at Lindergård. A tradition is connected with this tree, exactly similar to that which is associated with other trees mentioned elsewhere in this book. When the Lindelius family died out, one of the chief boughs of the grand old Lime-tree withered. After the death of the daughter of the great Linnæus, the second main bough bore leaves no more; and when the last of the Tiliander family expired, the active life of the tree came to an end, although the dead trunk is still in existence, and receives high honour from the visitors who frequent the place. Some people have supposed that the Greek name for the Linden had some connection with the word for love. Hence Mr. Conway's remark to the effect that "the Slavonians, after the Greeks, regarded it as the habitation-tree of the goddess of love. There is reason to believe" (he adds) "that its sanctity in Germany is derived from the Russians—Leipzig, for instance, being the Slavonian for 'Linden' (*Lipsk*). The word 'linden' means

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soothing, and Heine was under the right tree when he 'lay under the Lindens and thought his sweet nothing-at-all thoughts.' In Germany its wood was chiefly used for carving images." I must leave any discussion of the questions here raised to be treated in a note; this one thing will be clear, that the Linden-tree has been largely linked with the weal and woe of many a noble family in various lands.

Speaking of the names of flowers, Dr. Prior remarks that "many that are familiar to us in ancient herbals and in old poetry have long fallen into disuse, except as they occur in the names of villages, and surnames of families, such as the places beginning with Gold, the ancient name of the Marigold; as Goldby, Goldham, Goldthorpe, Goldsbury, and Goldworthy; and the families of Arnott, Sebright, Boughtflower, Weld, Pettigrew, Lyne, Spink, and Kemp." How many different forms a word will take we may learn from the fact that the Norman name of Chesney, which is equivalent to the English Oakes, appears as a surname in Cheney, Chaney, Cheyney, Chesney; while Chesnil becomes Chisnall, Chisnell, and Channell. "Even the trees supply their quota of names. Who is not aware of Mr. Harper Twelvetrees' existence, and cannot see that his ancestor, having made his abode beside some remarkable group of Birch or Oak or Chestnut-trees, has been styled by his neighbours Peter-atte-Twelvetrees? Hence the French Quatrefages, and more English Crab-tree, Plum-tree, or Plump-tree, Roun-tree (once written Rowan-tree), Apple-tree, and Pear-tree. All these names still exist, and I find entries (in the 'London Directory') to prove they lived at least six hundred years ago. To many of my readers it may seen somewhat strange that a single shrub should be pressed into the service of nomenclature in this manner. But let him imagine himself without a surname, living in the country, in a lane, with no landmark adjacent but a stile, or an Oak, or an Ash. How

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could he escape being called by his neighbours John Styles, or Oakes, or Ash? If there were no trees, nor even a stile, how could he avoid being designated as John-in-the-Lane, and finally John Lane? Snooks might be set by Twelvetrees, for it is but a corruption of Sennoks, and that of Sevenoaks, a well-known place in Kent." A family of my acquaintance in Devonshire bears the name of Tozer. This name comes from the woollen trade, the Tozer, or Toser, or Touser, as he was variously called, being the man who toused or teased the fabric, so as to raise a nap on it. We talk of teazing now in the sense of worrying people, a secondary meaning of the word which has grown out of the other. But why was our workman said to teaze the cloth? Simply because he employed the well-known plant called a Teasle, the teasing thing. The list of names, then, connected with plants may be seen to be a very long one. We still have a Mrs. Woodruffe, and Mr. Caltrop, and many other equally familiar sobriquets. So it was among the Romans, who gloried in such names as Bean (Fabius, whence our Fabian) and other designations drawn from flowers, fruits, and trees. "Horticultural pursuits were deemed so honourable among the Romans, that many of their distinguished families derived their surnames from some species of fruit or vegetable, which they were celebrated for cultivating. In modern days we have reversed this order, and bestowed the surnames of our eminent botanists, or persons who have zealously occupied themselves in the introduction and cultivation of new plants, on the plants themselves." This is not altogether a new intrusion. The custom has long existed of naming plants after persons. The Peony was named after Pæon, the Greek physician celebrated alike in myth and in tradition, if in nothing else. Gentian was in all probability named after Gentius, King of Illyricum, who two thousand years ago discovered its medicinal virtues; the genus Artemisia is said to have been named

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in honour of Artemis, the wife of Mausolus, whose monument was one of the wonders of the world; but the name existed long before her time, the plant being more probably so called owing to its being consecrated to Artemis, on account of its medicinal virtues. Pliny, however, observes that women have had the glory of giving names to plants. The name of the great Linnæus is commemorated in a beautiful little flower known as the *Linnæa borealis*.[1] Here we have a man taking his name from a plant, and then bestowing it upon another. But what a difference is there between the Linden and the Linnæa! The life of this noted man is full of charm for the lover of flowers.

The beautiful Fuchsia, multiplied by the skill of the florist to a thousand different varieties and forms, has received its name from another botanist, Fuchs; and he has thereby secured "a verdant immortality." The name of Lobel lives on in the Lobelia, and that of Lonicer in Lonicera, the botanical name of the Honeysuckle. The Dahlia is so called after Dahl, a Swedish botanist and pupil of Linnæus. Another pupil of Linnæus, named Kalm, has handed his name down to posterity in connection with the American Laurel, known as Kalmia. Houston and Matthiola also have plants named after them, and, in fact, the same may be said of almost every botanist of note for centuries past. "Indeed" (says Mr. Phillips), "were we to enumerate all the plants which have been so named in gratitude or through respect to such persons, it would form one of the most interesting nomenclatures that has ever appeared." The Linnæan name for Tobacco, *Nicotiana*, was at one time very popular, and, as we learn from the following paragraph, the plant was regarded as possessing great virtues:—"For your grene wound, your Balsamum and your St. John's Wort are all mere gulleries and trash to Tobacco, especially your Trinidado; your Nicotian is good, too." I have often seen Sussex peasants chew a piece and put it on

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a wound made by a fall, bruise, or cut; and though the smart would make the patient dance for a time, great faith was placed in the remedy. Now the name alluded to was brought from France, where the herb was generally called *Nicotiane*, having been first sent thither by one Jean Nicot, a Portuguese ambassador. It was sent to the Grand Prieur of the Queen, Catherine of Medicis; whence it was also called *Herbe au Grand Prieur* and *Herbe à la Reine*, the latter name travelling to Italy under the form of *Herba Regina*. The Alexandrian Laurel and many other plants are intimately associated by name with heroes of antiquity.

But we must return to glance at the application of flower-names to places. China is frequently spoken of as the "Flowery Empire"; but the name *Hwa Kwoh* applies not so much to the fact that flowers are abundant there, as to the beauty and glory of the kingdom in the eyes of the people—a beauty which can be compared only with that of a garden of flowers. But there are many place-names which have come from individual plants and flowers—unlike Florence, for example, whose connection with Flora is more general. Shushan, of Scriptural and Persian fame, gains its name from the Lily, either because that flower grew where the city was built, or because the appearance of the town was such as to suggest the name by comparison. Probably it was the former reason; and we are told that the Persian Lily (*Fritillaria Persica*) was sent into the Low Countries under the name of *Susam giul*, where *giul* is the same word as *Gul* in Gulistan, the Garden of Roses; and Susam is the equivalent of Shushan, a Lily. Some people would consequently call this flower the Lily-rose; but others suppose that the name *Susam* indicates that it was a native of Susis in Persia, and therefore call it *Lilium Susianum*. The more likely explanation, however, is that Susis, like Shushan or Susam, derived its name from the Lily, and not *vice versâ*. It has

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been suggested that Syria also takes its name from *Suri*, a beautiful species of Rose, for which that country has been always famous. No less an authority than Professor Rawlinson accepts the disputed derivation of Rhodes from the Greek word for a Rose, it being literally the Isle of Roses. Hence this flower was stamped upon its coins. Near London we ourselves have a Primrose Hill, and in another direction from the great metropolis lies Strawberry Hill. Shakspere says:

> "My Lord of Ely, when I was last in Holborn,
> I saw good Strawberries in your garden there,
> I do beseech you send for some of them."

Ely replies that he will, with all his heart. The Bishop of Ely's garden in Holborn must have been one of the chief gardens to be found in England during the fourteenth and fifteenth centuries. It was celebrated for its Roses; for it was Ely Place, it may be remembered, which the Queen Elizabeth caused Bishop Cox to let to her handsome Lord Chancellor, Sir Christopher Hatton, for a Red Rose, ten loads of hay, and ten pounds per annum. The name of the Chancellor still lives on, for the ample grounds, formerly so productive, now bear the name of Hatton Garden. But along with the Roses and Strawberries we also find mention of the famous Saffron Crocuses which grew there, on account of which a part was, and still is, called Saffron Hill. This will remind us of Saffron Walden in Essex. Hakluyt says: "It is reported at Saffron Walden that a pilgrim, proposing to do good to his country, stole a head of Saffron, and hid the same in his palmer's staffe, which he had made hollow before of purpose, and so he brought the root into this realme with venture of his life, for if he had been taken, by the law of the country from whence it came, he had died for the fact." It will be remembered that a story exactly similar to this is told respecting the introduction of the silkworm into the West from China.

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The Box has left its name at Box Hill in Surrey, and at Boxwell in Gloucestershire, and must sometimes have grown to a considerable size, for Shakspere says:

"Get ye all three into the box-tree."

Time would fail to tell of all the Gospel Oaks, Broad Oaks, and other places named after our national tree; we have a Five Elms, more than one Appledore, Powderham, and Maple Durham, whose names bear testimony to the existence in former times of Apples and Maples. Between Cirencester and Kemble we find a place called Furzen Leaze, and Heathfields are common. I have scarcely skimmed the surface of a subject which would fill a large and interesting chapter, but now let us see what may be learnt from the use of trees as boundaries.

"Another large group of names is formed by those derived from natural or artificial landmarks. Hundreds of charters exist in which the limits of estates are traced from point to point by the mention of well-known objects, such as trees, or stones, or burial mounds. The use of trees for this purpose was especially common. In one charter of Eynsham Monastery amongst the landmarks mentioned are Kenewine's Tree, Athulf's Tree, Werstan's Tree, and Hyseman's Thorn. The explanation may perhaps be that it was customary for men to plant a tree on the occasion of their accession to some kind of office (a custom similar to that already referred to). At any rate, these named trees were very common in early times in England, and were often referred to as indications of locality. A man whose house happened to be near one of these well-known landmarks would be said to live 'at Æthelheard's Tree' or 'at Oswald's Tree,' and as villages grew up on the spots thus designated, these became Allestree and Oswestry." Here we see the principle, even if the derivation of these two latter names is disputed. Supposing Oswestry to be the town (*tre*) of St. Oswald,

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yet many places have derived their name in the way here suggested. Readers of the Saxon Chronicle will remember how the battle of Hastings is said to have been fought "at the hoar Apple-tree" (*æt thæm háran Apuldran*). This, as Dr. Dasent remarks, was evidently some venerable tree, grey with years, and well known as a landmark. From this word *Apuldran* we get the place-names Appledore, Appledram, and Appledurcombe. So Cawthorn is derived from the 'callow (or leafless) Thorn,' which once stood at that place, and we are told that while the men of one of the Derbyshire hundreds had their rendezvous at a certain Apple-tree, those of a Herefordshire hundred met at Brox-ash; and those of two Gloucestershire hundreds in like manner met at Lang-tree and Crowthorn. In Berkshire the men met at Naked Thorn, and Shakspere has several references to similar customs. "At the Duke's Oak we meet," says Quincey in the *Midsummer Night's Dream;* and in the *Merry Wives of Windsor* Herne's Oak is spoken of repeatedly. This is to be the meeting place:

"To-night at Herne's Oak;"

and Falstaff says:

"Be you in the park at midnight at Herne's Oak, and you shall see wonders."

The Page says:

"There want not many that do fear
In deep of night to walk by this Herne's Oak;"

because

"There is an old tale goes that Herne the Hunter,
Some time a keeper here in Windsor Forest,
Doth all the winter time at still midnight
Walk round about an Oak, with great ragged horns."

Another name, similar in meaning to some of the foregoing, is that of the Yorkshire Kippax, which in Domesday is written

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Chipesche, and means Chap, or Market, Ash, just as the people in Somersetshire still declare that Martock derives its name from an old Oak which used to serve as the mart or market. If I add that Ashton, Acton, Elmton, Thornton, Ryton, and a number of other places derive their names from trees and plants, it will be seen how utterly impossible it would be for me to deal at length with a subject so extensive. It is said in the "History of Westmoreland," that at a place called Heskett, in Cumberland, yearly on St. Barnabas' Day, by the highwayside under a Thorn-tree is kept the court for the whole forest of Englewood. Even in old Slavonic documents boundaries are defined by the Oak, which was sacred to Perun; *Do Perunova duba* meaning "as far as Perun's Oak." Mr. King remarks that possibly many of the more famous Oak-trees yet standing in England may date from the days of Saxon heathendom at least, and, like trees of the Irish saints, may have been re-appropriated after the conversion of our ancestors. About some of them (he adds) superstitions yet linger which are of ancient date, and nearly all are boundary-trees, marking the original limit of shire or of manor. Such was the great shire-oak which stood at the meeting place of York, Nottingham, and Derby, into which three counties it extended its vast shadow. It might not compete with the Chestnut of Cento Cavalli on Mount Etna; but the branches of the shire-oak could afford shelter to two hundred and thirty horsemen. Such, too, is the Crouch Oak at Addlestone in Surrey, under which Wiclif preached and Queen Elizabeth dined—one of the ancient border-marks of Windsor Forest, whose name, according to Kemble, refers to the figure of the Cross anciently cut upon it.[8]

There is an interesting connection between one of the weights still employed by us and a foreign plant, which must not pass unnoticed. We all know the word "carat," which means a weight of four grains. One fact respecting this is certain: every one is

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agreed that the word is connected with the seeds of some kind of tree. Two or three plants claim the honour. Mr. Jones, in his interesting notes on the Koh-i-noor diamond, says : " I may explain to you that the term *carat* is said to be derived from the name of a bean, the produce of a tree called *kuara*, a native of Africa, and signifying 'sun' in the language of the country, because it bears flowers and fruit of a flame colour. As the seeds of this pod are always of nearly uniform weight, the natives have used them from time immemorial to weigh gold. The beans were transported into India at an early period, and have been long employed there to weigh diamonds. The carat is, in fact, an imaginary weight, consisting of four nominal grains, a little lighter than four grains troy." Another writer, speaking of the *Erythrinæ* or Coral-trees, says they have been named from the vivid scarlet colour (ερυθρός) of their splendid blossoms. The seeds of one kind are called Caffrarian Peas by Barrow, probably because those people used to eat them as such. The seeds of the Abyssinian Coral-tree are said by Bruce to be called *Kara* or *Karat* in that country, and this is evidently the same word as the *kuara* spoken of by Mr. Jones. Mr. Bruce adds that they are used by the people as weights for gold, whence it has been presumed we have our word carat. By others, however, the honour is claimed for the Carob-tree, the fruit of which bore some fancied resemblance to a horn, whence it was called κεράτιον by early Greek writers, and from this word it has been thought that carat comes.[9] This is the Locust-tree, or as it is often called "St. John's Bread," because, according to some people, the Baptist lived on the tender shoots and fruits of this tree when in the wilderness, where his fare was "locusts and wild honey." I have eaten the locust or Carob, but cannot say I think it the most enjoyable fruit. It should be noticed here that our measures of length and weight are in other instances indebted to seed-cones. I need do no more than mention

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grain and *barley-corn* as illustrations, the latter being the third part of an inch.

Here I must close, for, though there are many other topics which ought to be discussed under this head, I am anxious not to weary the reader with too long a chapter. I will try not to pass by any subject of real interest, however, because it has been crowded out of this place

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ALDER (*Alnus glutinosa*).

a, twig; *b*, malet; *c*, female flowers; *d*, cone; *e*, seed.

CHAPTER XVIII.

WITCHES AND THEIR FLOWER-LORE.

I HAD no idea when I commenced the study of flower-lore that it would ever be possible to write a chapter on the connection which witches have had with our common plants; but as I traced the footsteps of the tiny fairy through mead and border, then came to the haunts of Puck, and, lastly, resorted to the use of magic, I was alarmed to find how thoroughly firm a hold the belief in witchcraft must once have had upon the population of our happy isle. I shall not need to repeat what I believe I have already stated, that there is a close and intimate association between magic and witchcraft; and the consequence which follows from this—viz., that plants which could be

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employed for magic purposes would naturally be regarded as peculiarly suitable either for the use of witches, or for employment against their charms. The belief in what we call witches dates from very early times, and something of interest may be learned from the study of a subject which gives the truest insight into the credulity of our forefathers, their degraded condition, and anxiety to know something about the hidden future more than it is permitted to ordinary mortals to know.

Witches have been divided into three kinds—black, white, and grey. The black or bad witch is always mischievous; but the white witches—of whom more than one still exists in Devonshire—are kindly disposed, and can tell who it is that has bewitched cattle, or render assistance to people who have been subject to the power of witchcraft. The grey witch is a mixture of the white and the black, and can hurt or help at will. "Among the branches into which the moss-grown trunk of superstition divides itself," writes one, "may be reckoned witchcraft and magic. These, though decayed and withered by time, still retain some faint traces of their ancient verdure. Even at present witches are supposed, as of old, to ride on broom-sticks through the air. In this country [Scotland] the 12th of May is one of their festivals. On the evening of that day they are frequently seen dancing on the surface of the water of Avon, brushing the dews off the lawn, and milking cows in their folds. Any uncommon sickness is generally attributed to their demoniacal practices. They make fields barren or fertile, raise or still whirlwinds, give or take away milk at pleasure. The force of their incantations is not to be resisted, and extends even to the moon in the midst of her aerial career. It is the good fortune, however, of this country, to be provided with an anti-conjuror, who defeats both them and their sable patron in their combined efforts."

There has been a great deal of discussion respecting the origin

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and meaning of the word "witch." We find Shakspere using the word of a male person. "He is such a holy witch, that he enchants societies into him." So the white witch usually consulted by the credulous Devonian is a man. In China the word which is employed means either the male or female operator, witch or wizard.

I some time ago had occasion to study the question of the origin of the Chinese word, and though this is not the place to go into it again, it may perhaps interest my readers to know one or two facts respecting it, as it will show how the superstitious Briton and the heathen Chinese are, at the bottom, more alike in their sayings and doings and reasonings than we are usually apt to suppose. The word for wizard, witch, or sorcerer in some parts of China is *Shing*, which is derived from two other words, being pictures of an eye, joined to the older and more classical word for a witch, enchantress, or wise woman. Now the question is, what has the picture of an eye to do with the word? This problem is best solved by analogy, and it will be found that the words employed in Latin (*fascinare*), Greek (*βασκαίνειν*), Hebrew, and many other languages for setting forth the idea of a sorcerer's mystic doings, are more or less intimately connected with the eye, and the "Evil Eye." The Chinese regard the European as a "foreign devil," and I have often seen the superstitious mothers draw their children up into a corner and cover their faces as I passed, lest I should "fascinate" them by a glance of the eye. This must suffice as an illustration of the present part of our subject. A witch is a wise woman, one who can see spirits, and in virtue of her supernatural gaze can enchant, or bewitch, or fascinate those on whom she may fix her eye.

Mr. Conway—who, by the way, does not seem to have a very strong esteem for the laws of the philologist—tells us in his interesting papers on "Mystic Trees and Flowers" (which would have

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been much more valuable, and not less interesting, perhaps, had he regarded philology a little more) that "the common name of the witch, *hag*, is the same as *haw*, the Hawthorn being the *Hedge*-thorn; this coincidence may not, however, be due to the magical craft of the witch, but only to the habit of those presumed to be such, of sitting under the hedges."[1] If the reader will bear in mind that the witch or wizard was, for all practical purposes, whatever the origin of the names, looked upon as the "wise one"; and that their connection with the evil eye, and their power to "fascinate," or "overlook," was marked and emphatic, he will have learned, enough to enable him to appreciate the connection of the witch-magician, or sorcerer with plants and flowers.

In order that we may present our facts in as clear a manner as possible, let us first take those flowers and plants of which witches are supposed to be specially fond. After writing at some length respecting the plants by means of which these uncanny beings may be held at bay, Mr. Henderson remarks: "But witches have their favourite plants as well. They love the Broom and the Thorn, as well as the Ragwort, which is called in Ireland the Fairies' Horse, and use them all as means for riding about at midnight. They are also fond of Hemlock, Nightshade, St. John's Wort, and Vervain, and infuse their juices into the baleful draughts prepared for their enemies. This statement, however, contradicts that in St. Colne's charm, as sung by Meg Merrilies, at the birth of Harry Bertram:

> "'Trefoil, Vervain, John's Wort, Dill,
> *Hinder* witches of their will.'"

"It contradicts, also, the old rhyme given in the notes to the *Demon Lover*, in the 'Minstrelsy of the Scottish Border.'

> "'Gin ye wud be leman mine,
> Lay aside St. John's Wort and Verveine;'

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"for here these plants appear as counter-charms, protecting the maiden from the approach of a very uncannie sprite in the form of a lover." This need cause us little surprise, for it is well known that the superstitious people of Eastern and heathen countries firmly believe that the plants and materials employed by magicians, sorcerers, shamans, tombas, and other similar dealers in the black arts, are equally efficacious if employed against their charms and spells.

If we take up the plants and flowers one by one we shall find, in nearly every case, that those which are supposed to be beloved of witches are also spoken of as "holding witches of their will." Although we read of witches riding on broomsticks, and still meet with aspiring little urchins who try to emulate them and share their enjoyment, neither Shakspere, nor any other of our early poets, so far as I have yet found, refer to the Broom as a favourite plant with witches. Shakspere, in fact, only names the plant three times, and though Spenser and Chaucer have not passed it by, they speak rather of its sweetness or its use for an arbour than its superstitious uses. There can be no question that witches have always been supposed to have a liking for Hemlock. Its soporific properties would lend themselves to the hand of the worker of evil, and amusing tales are told by the old writers on herbs respecting the powers of the plant. Coles tells us most gravely that "If asses chaunce to feed much upon Hemlock they will fall so fast asleep that they will seeme to be dead; insomuch that some, thinking them to be dead indeed, have flayed off their skins, yet after the Hemlock had done operating, they had stirred and wakened out of their sleep, to the griefe and amazement of the owners, and to the laughter of others." It was with a draught made from this herb that Socrates is said to have been poisoned. "The great Hemlocke" (says one old writer) "doubtlesse is not possessed of any one good facultie, as appeareth by his lothsome

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smell and other apparent signes," and with this evil character, as another has remarked, the Hemlock was considered to be only fit for an ingredient of witches' broth. Thus the Third Witch in *Macbeth* is made to speak of

> "Root of Hemlock digg'd i' the dark,"

amongst other things as one of "the ingredients of our cauldron." Ben Jonson says:

> "I ha' been plucking (plants among)
> Hemlock, Henbane, Adder's Tongue,
> Nightshade, Moonwort, Leppard's-bane;"

all of which are magic plants.

The Vervain was a sacred plant among the Greeks, and was regarded by the superstitious Druids with great reverence. It was never gathered without religious ceremonies, almost or quite equal in solemnity to those performed at the cutting of the Mistletoe. It is doubtless due to these superstitions that the plant is still in repute as a medicine, and was long esteemed as a most potent ingredient in love-potions and other magic preparations; although its reputed influence over diseases and passions is probably entirely imaginary. This is one of the plants which could be freely used by, or against, witches. The belief is not confined to England. Drayton joins it with the Nightshade and Dill; but we shall have to speak of it again, and will not, therefore, dwell longer over its properties here.

The Nightshade, or Belladonna, is another very poisonous plant, and is said to be a favourite with the devil. One of the names of this plant, Fair Lady, refers to an ancient belief that the Nightshade is the form of a fatal enchantress or witch, called Atropa; while the common name Belladonna refers to the custom of continental ladies employing it as a cosmetic, or for the purpose of making their eyes sparkle. Dill, too, is an opiate, and on this

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account would be a favourite with witches. Mothers still use dill-water to sooth the restless infant at night. Jonson mentions Henbane also; and of this plant Gerarde says: "The leaves, seeds, and juyce taken inwardly causeth an unquiet sleepe like unto the sleepe of drunkennesse, which continueth long and is deadly to the party." Mr. Ellacombe thinks that it is this plant to which Shakspere refers under the name of Hebenon in the following passage:—

> "Upon my secure hour thy uncle stole,
> With juice of cursed Hebenon in a vial,
> And in the porches of my ears did pour
> The leperous distilment."

Some suppose that ebony, others that yew (*hebon*) is meant. But this is immaterial; our only concern is with the fact that Henbane was regarded as a magic herb, and as a favourite with witches.

The Mandrake has long been associated with the evil one and his agents, as we have already seen. It is curious to note that the plants for which these have a special liking are either very poisonous, or else possess the supposed property of exciting the passions of love or hatred. The Mandrake moved the former passion, according to the notions of the ancients, and for this reason soon passed over to the jurisdiction of those beings who rule the desires and lusts of men. In 1603 a certain woman, the wife of a Moor, was hanged as a witch at Romorantin, near Orleans in France. The charge which was brought against her was to the effect that she kept and daily fed a living Mandrake-fiend, which was stated to be in the form of a female ape. Mr. Conway remarks that in France the Mandrake superstition seems occasionally to invest some other root. "Thus the author of 'Secrets du petit Albert' (Lyons 1718) says that a peasant had a Bryonia root of human shape, which he received from a gipsy. He buried it 'at a lucky conjunction of the moon with Venus' in spring, and on a Monday, in a grave, and then sprinkled it with

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milk in which three field-mice had been drowned. In a month it became more human-like than ever. Then he placed it in an oven with Vervain, wrapped it afterwards in a dead man's shroud, and so long as he kept it, he never failed in luck at games or work. The same author says that he saw a figure owned by a rich Jew, which had a human face on a hen's body. The monster lived for a time on worms, and after death its potency continued. The German stories are very curious. One of them relates that a horse-dealer of Augsburg once lost a horse, and, being poor, wandered in despair to an inn. There some men gave him an *Alraun* (Mandrake), and on his return home he found a bag of ducats on his table. His wife, becoming suspicious, extorted from him the confession that he had some potent charm, and she induced him to return with it to the men, but they could not be found. In the night the wife opened her husband's box; and finding a purse, opened it, whereupon a black fly buzzed out. Soon after the house took fire and was burnt, and the horse dealer killed both his wife and himself. The German poet Rist relates that he saw an *Erdmann* made with great pains, and more than a century old, which was kept in a coffin. On the coffin was a cloth, on which was a picture of a thief on the gallows, and a Mandrake growing beneath it." The Greeks were evidently acquainted with the dangerous properties of the Mandrake, as we may gather from the names by which they knew it. It was sometimes called Circœa, or Circeium, a word which is derived from Circe (or *κίρκη*), a celebrated witch or enchantress, who changed the companions of Ulysses into swine, and was famous for her knowledge of magic and the use of venomous herbs. In the same way Atropa, the name of the Belladonna, referred to above, is from Atropos, the eldest of the Fates, whose duty it was to cut the thread of life, without regard to sex, age, or quality. Circe's memory has been preserved to us by one of the Roman poets, who in some lines

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quoted in another chapter tells that the enchantress, having loved a youth in vain, mixed powerful herbs, and thus :—

> "She changed his form, who could not change his heart;
> Constrain'd him in a bird, and made him fly,
> With party-colour'd plumes, a chatt'ring pie."

Lord Bacon refers to the use to which the roots of the Mandrake were applied in his time. In his "Natural History" he remarks: "Some plants there are, but rare, that have a mossie or downie root, and likewise that have a number of threads, like beards, as Mandrakes, whereof witches and impostours make an ugly image, giving it the form of a face at the top of the root, and leave those strings to make a broad beard down to the foot."

Rue was another magic plant. "In reading accounts of the witch trials" (says Mr. Conway), "especially those of the south of England, one can hardly help remarking that in the antics by which so-called witches imposed upon their neighbours the plants used by them are almost always Rue and Vervain. There is now little doubt that the circles and signs of pretended magic used by the hags were relics of early pagan rites. Rue was supposed to have a potent effect on the eye—even more than Euphrasy, or Eye-bright—bestowing second sight; and it is still regarded in some regions as a specific for dim eyes. So sacred was the regard in which it was once held in these islands that we find the missionaries sprinkling holy-water from brushes made of it, for which cause it was called 'Herb of Grace.' There is a reminiscence of this in Drayton's description of an incantation:

> "'Then sprinkles she the juice of Rue,
> With nine drops of the midnight dew
> From Lunary distilling.'

"Milton represents Michael as purging Adam's eyes with it:

> "To nobler sights
> Michael from Adam's eyes the film removed

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Which that false fruit which promised clearer sight
Had bred; then purged with Euphrasie and Rue
The visual nerve, for he had much to see."

We shall see that the herb was also employed against the charms of witchcraft. Some people maintain that the Foxglove (*Digitalis*) was in high repute amongst witches at one time, and that they used to decorate their fingers with its largest flowers; on which account they were known as "Witches' Thimbles." The same name has been given to more than one other flower. The Irish represent the Shefro, one of their various kinds of sprites, as wearing the corolla of the Foxglove on its head. There is a peculiar fungus-like growth which bears the name of Witches' Butter. Dr. Prior says that the name was given it from its buttery appearance, "and unaccountably rapid growth in the night, which has given rise to a superstitious belief, still prevalent in Sweden (where it is called *troll smör*, or Troll's Butter), that witches (and trolls) milk the cows, and scatter about the butter." Brand tells us that in the "Relation of the Swedish Witches" we are informed how "the devil gives them" (the witches) "a beast about the bigness and shape of a young cat, which they call a carrier. What this carrier brings they must receive for the devil. These carriers fill themselves so full sometimes, that they are forced to spew by the way, which spewing is found in several gardens where Colworts grow, and not far from the houses of those witches. It is of a yellow colour like gold, and is called 'Butter of witches.'" It is this same kind of fungus, or one very similar in growth and appearance, which still goes by the name of Fairy Butter.

There are various kinds of trees whose names are, directly or indirectly, associated with witches, such as the Witch-Elm, and Witch-Hazel. We are told that *witch* in these cases is a mistaken spelling for *wych*. If the modern English student is ashamed to own that the Elm or Hazel has had any connection with

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magicians, the German is not; for he freely acknowledges that the Witch-Hazel is known in his own country as *Zauber-Strauch*, the magic tree, just as the Mandrake is the magic root (*Zauber-wurzel*). Now though the term *witch* originally had reference to the pliant nature of the wood, and comes from the Anglo-Saxon word *wic-en*, "to bend," yet it seems clear from the German name, as well as from the fact that the Hazel was employed in making divining rods, that the trees have long been associated in popular estimation with uncanny beings. This is confirmed, too, from another source; for in America the name is applied to quite a different plant, and for the simple reason that divining rods were made from it (*Hamamelis*), so that the persons who gave the name evidently associated the divining or magic rod with witches.

Another illustration will perhaps render my meaning more clear. A witch was called *wicce* by our forefathers, and the Mountain Ash was called *wice*; is it any wonder that by-and-by the tree came to be regarded as specially related to the beings whose name was so like its own? We do not marvel that Evelyn should have looked upon the name "witchen" as derived from "witch," or that he supposed the Rowan to be so named because "it is reputed to be a preservative against fascination and evil spirits, if the boughs be stuck about the house, or used for walking staffs." Professor Max Müller has shown us how largely the mythologies of various nations are due to mistaken etymologies and forgetfulness of the history and origin of words, and our witch-lore has partly built itself up on this same foundation. Lest I should prove dry, and get too far away from my main subject, I will not discuss these philological questions further, but give some references in the notes which will help the student to a further study of the matter if he wishes to follow it out. Mr. Conway gives us a useful hint in his remarks on the trees in question, when he says that "Groves of Hazel or of Elm, which thence may have

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been called Witch-Hazel (and Witch-Elm), were frequently chosen by the Saxons for their temples (see the Saxon word *wig*), the Hazel being one of Thor's trees. So deep was the faith of the people in the relation of this tree to the Thunder-god, that the Catholics adopted and sanctioned it by a legend one may hear in Bavaria, that on their flight into Egypt the Holy Family took refuge under it from a storm." I shall have to refer to the use of the Witch-Hazel again as a charm against evil influences. I should remark that this name Witch-Hazel, as applied in America to the *Hamamelis*, is by some noted botanists thought to refer to its peculiar mode of blooming, or rather of distributing its seeds. Dr. Cooke says: "The Witch-Hazel of North America (*H. virginica*) exhibits a peculiar elasticity in the seeds, or embryo of the seeds, which are thrown out with such force as to strike people who pass through the wood violently in the face, Collecting a number of the capsules, and laying them on the floor. Mr. Meehan found that the seeds, or embryos, were thrown out generally to the distance of four or six feet, and in one instance

HAZEL. (*Corylus Avellana*).

a, twig with anthers and stamen; *b*, anther; *c*, stamen; *d*, nuts.

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as much as twelve feet." Speaking of the English Witch-Hazel, Dr. Brewer says that it is "a shrub supposed to be efficacious in discovering witches. A forked twig of the Hazel was made into a divining rod for the purpose." This sounds novel, and we certainly were not aware that witches resided underground, or usually transformed themselves into metal.[2]

In Germany the Bird-cherry tree (*Padus avium*, or *Prunus Padus*), which bears a fruit only fit for birds, is associated with witches and called *Hexenbaum*, or hags' tree, a name which will remind us of one of the terms (*Hexenmännchen*) by which the Mandrake was there known. Strange to say, the Scotch call the Fowl-cherry by the name of Hag-berry, and a similar name is found for the fruit also in Sweden (*häggebär*). The following notes and extracts are given by Brand, and are too closely associated with our subject to be omitted here:—"The Sabbath of Witches is a meeting to which the sisterhood, after having been anointed with certain magical ointments, provided by their infernal leader, are supposed to be carried through the air on broom-sticks, coul-staves (or cabbage stalks), spits, and so on. Butler in his *Hudibras* has the following on the subject:

> "'Or trip it o'er the water quicker
> Than witches when their staves they liquor,
> As some report.'

"Reginald Scot speaks of the vulgar opinion of witches flying. Wierus exposes the folly of this opinion, proving it to be a diabolical illusion, and to be acted only in a dream. And it is exposed as such by Oldham:

> "'As men in sleep, though motionless they lie,
> Fledg'd by a dream, believe they mount and flye;
> So witches some enchanted wand bestride,
> And think they through the airy regions ride.'

"Lord Verulam tells us that the ointment that witches use is

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reported to be made (among other things) of the juice of Smallage, Wolf-bane, and Cinque-foil, mingled with the meal of fine wheat; but I suppose the soporiferous medicines are likest to do it, which are Henbane, Hemlock, Mandrake, Moonshade, or rather Night-shade, Tobacco, Opium, Saffron, Poplar-leaves, and the like." About 1649 a poor woman was tried at Salisbury on the charge of being a witch, and was executed. Among the evidence adduced against her it was affirmed that a boy was carried up in the air to a place covered with snow to gather certain plants, and that a "black bore" showed him where he should dig for them. These herbs, it was asserted, were required by the poor woman for a philtre. Colonel Everton is said by Aubrey to have received from a Scotch witch the following recipe for making yeast:—"Take an oaken bough in summer, or in winter a Broom bush, put either of them into the yest that workes, and let it imbibe as much as it will, so hang it up and keep it for your use. When you use it, putt a little of this to a little wort, about two quarts, bloud warm."

Coles, in his "Art of Simpling," tell us that witches "take likewise the roots of Mandrake, according to some, or as I rather suppose, the roots of Briony, which simple folk take for the true Mandrake, and make thereof an ugly image, by which they represent the person on whom they intend to exercise their witchcraft." This they did in various ways, but frequently

> "Witches which some murther do intend
> Doe make a picture and doe shoote at it;
> And in that part where they the picture hit,
> The partie's self doth languish to his end."

Some plants confer on the persons who employ them the power of detecting the presence of witches or even of seeing them. Such plants as are associated with St. John's Day seem to be peculiarly endowed with this property. As this saint's day falls at that time

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of the year when the nights are the shortest, and the greatest amount of light is enjoyed, the period naturally brings the powers of darkness into collision with the gods of the light. In the North the witches held their festivities at this time, and persons who armed themselves with St. John's Wort or some kindred plant would be able to see them, while, by mounting the house-top, many marvellous things might be observed. In Sweden and Norway that plant is still gathered on St. John's Eve, and hung up as an antidote against witches. In Germany and other places, as I have already more than once remarked, this magic plant is possessed of the power of scaring devils, and consequently of putting the agents of the evil one to flight. Hence it was formerly used in wreaths, or planted by the door, or hung up in the house, or carried about on the person, or burnt in midsummer fires. In Germany if one has a four-leaved Clover and carries it about on Christmas Eve, one may see witches.

Speaking of the Rue, Mr. Conway says: "The only region on the Continent where any superstition concerning Rue is found resembling the form it assumed in England, as affecting the eye, is in the Tyrol, where it is one of five plants—the others being Broom-straw, Agrimony, Maiden-hair, and Ground-ivy—which are bound together, and believed, if carried about, to enable the bearer to see witches, or, if laid over the door, to keep any witch, who shall seek to enter, fastened on the threshold." He adds that the people of Swabia assert that if one shall make a small milking-stool out of Fir-wood, and look through the three holes made for its legs into a church on Christmas Eve, he shall see all the witches sitting inverted, with milk pails on their heads. The milkmaids of Scotland trust rather in the Rowan, as we shall presently see. Some people believe, or used to believe, that grass-blades give second-sight, while the sod out of which they grow is potent against witches. It has been stated by some that the Elder-

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tree is obnoxious to witches, because their enemies use the green juice of its inner bark for anointing the eyes. Any baptized person whose eyes are touched with it can see what the witches are about in any part of the world. So we find in Denmark the curious belief that if any one should take his stand under an Elder-bush at twelve o'clock on Midsummer Eve, he will be able to see the king of the elves go by, attended by his numerous retinue of unearthly creatures. The Elder is very largely associated with folk-tales at home and abroad, and I have had to refer to these on more than one occasion while writing this work.

The flowers and plants which may be used to avert witchcraft are as numerous as those employed by the witches themselves in their nefarious calling. On the Rhine, for example, it is said that one of the Water-lilies (*Nymphæa*) is a charm against witchcraft, if gathered aright with magic formulas. The Blackthorn, which on the Continent was used for making divining rods, and is still looked upon as unlucky if brought into the house when in blossom, will keep one safe from all the pranks of witches, if made into crosses and stuck in a heap of manure. At least the people of Bohemia say so, and they ought to know! Twelfth-tide brooms were also held potent against witches. If one of these articles is laid on the threshold over which cattle are driven, it will keep them from evil possessions all the year round. In some places, so we are told, boughs of the Plum-tree are placed over windows and doors, to keep away witches. It is almost universally believed, in Christian countries, that the Aspen was associated with the Crucifixion; but in Russia, where this belief also prevails, we find the tree connected with witches as well. When one of these uncanny beings dies, Aspen wood should be laid upon the grave to keep the witch from riding abroad after death, and thus carrying on the work of evil. The Jews believed that witchcraft and en-

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chantments were to be counteracted by the use of the Lily, probably the White Lily (*Lilium candidum*), or the White Lotus. It is said that Judith crowned herself with a wreath of these flowers when she went to the tent of Holofernes; or that she wore them around her neck. They may, however, have been artificial ornaments, and were probably made of gold. It is curious that our own peasantry regard it as unlucky to transplant a bed of Lilies-of-the-Valley.[8] In some parts of the East we find that the Hyssop, or Rosemary, as the plant is sometimes called, was hung up in the house, and was also employed in connection with various ceremonies for purging the house of evil, and preventing any ill-intentioned person from fascinating with the Evil Eye. Aristotle raises the question why people regard Rue as good against witchcraft or fascination, and he accounts for it by saying that the Greeks were not in the habit of sitting down to the table with strangers. If at any time they did so, they became nervous and excited, and began to eat rapidly, whereupon they fell a prey to flatulency and indigestion. Then they at once concluded that they had been bewitched, for such ailments as flatulency, nightmare, and other oppressing sensations, are always in the East attributed to the operation of some evil being, and as Rue acted as an antidote, they soon came to the conclusion that it disarmed witches and dispelled their charms. That is perfectly Oriental, and I have many a time listened to the Chinese as they have argued in exactly the same strain.

Another of the many plants in favour among the Greeks and Jews, whose traditional virtues have been handed down to us, was the Alison or Alyssum. An old Greek writer tells us that if this plant were hung up in the house, it was good against fascination. By some the plant was confused with Horehound, to which similar properties were attributed. The Alyssum of the ancients was supposed to have the power of moderating and appeasing anger, and

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from this it seems to have derived its name. Some have, however, taken the word to indicate that the plant cured hydrophobia and similar raging complaints; on which account we hear of it under the name of Madwort. Some plants diverted fascination by their smell. This was one reason why Lilies and Hyssop were originally employed against witches. Hence, too, the use of Artemisia, Mugwort, Moxa, and similar plants at home and abroad. In some cases they were burned, but at other times merely hung up at the door or window. The Onion was efficacious, because it was said to be respected by the devil on account of its being an object of worship as well as himself. This will help to show on what slender and ridiculous foundations men grounded their faith. It is well known that the Arabs, Chinese, and many others to this day employ Onions, Leeks, or Garlic for preventing witchcraft. I have frequently seen them tied up with a branch of Sago-palm and other plants, and suspended over the doors of Eastern houses for this purpose. Incense, Cloves, Musk, and other fragrant or strong-smelling flowers, plants, and woods had similar efficacy. In China they use large quantities of Sandal-wood for purposes of exorcism. The plant Baccharis, Lady's Glove, or Clown's Spikenard, was supposed to prevent a person suffering injury from over-praise—one of the means employed by the sorcerer for captivating and injuring his victim. Ragwort, which has been already mentioned as a favourite with witches, was by the Greeks and others employed against their charms, and the same may be said of the Orchis, known as Satyrion. The Elder is supposed by people in our own country to protect persons, who carry a piece of it about with them, from the charms of witches. It has been suggested that it was on this account that our forefathers planted it so freely by the side of their cottages. We know that many plants were grown on houses and walls, and in gardens and orchards for this purpose, and we also know that it was considered very lucky for

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a plant like the Mistletoe to grow of itself on a tree in the orchard. Coles tells us that if people hang Mistletoe about their necks, the witches can have no power against them. The peculiar parasitic growth of this plant would be sufficient to ensure for it a certain amount of reverence among superstitious people, while its association with the sacred Oak added to the feeling. Shakspere speaks of it as "the baleful Mistletoe," in allusion probably to the story we have related elsewhere from the Norse mythology. But he would also have in mind the association of the plant with the Druids, and the half-sacred character it bore on account of its power to dispel evil spirits. Coles adds that "the roots of Angelica doe likewise availe much in the same case, if a man carry them about him, as Fuchsius saith." For it was held that

> "Contagious aire ingendring Pestilence
> Infects not those that in their mouth have ta'en
> Angelica, that happy counterbane
> Sent down from heav'n by some celestial scout
> As well the name and nature both avowt."

If Angelica were so virtuous what must Archangelica be? Why the plant or plants received these names at first is not altogether certain, but the popular explanation is that they were so called from their well-known good qualities. Perhaps the latter name refers to St. Michael the Archangel, whose day falls on the 8th of May (old style), when the flower would be in bloom, and consequently supposed to be a preservative against witchcraft, evil spirits, and such diseases in cattle as the elfshot, or *Hexenschuss* (hag-shot), as the Germans call it.

The little Pimpernel, or Poor-Man's Weather-glass, needs no description, but we may not all have heard what old "Mother Bumby doth affirme"—viz., "that the herb Pimpernell is good to prevent witchcraft." When gathering the plant the following charm should be repeated:

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"Herbe Pimpernell, I have thee found,
Growing upon Christ Jesus' ground:
The same guift the Lord Jesus gave unto thee,
When He shed His blood on the tree.
Arise up, Pimpernell, and goe with me,
And God blesse me,
And all that shall were thee. Amen."

If one should say this twice a day for fifteen days in succession, fasting in the morning, and in the evening with a full stomach, no one can predict how much good will follow. Mr. Dyer, from whose little work on "English Folklore" I have taken the foregoing note, adds that "the Snapdragon, which is much cultivated in gardens on account of its showy flowers, is, in many places, said to have a supernatural influence, and to possess the power of destroying charms." Vogel also remarks that the common people in many countries attribute some supernatural influence to this plant, and believe that it not only renders charms powerless, but causes maledictions uttered against the person employing it to fail of their purpose. Brand quotes the following passages from Scot ("Discovery of Witchcraft," pp. 151, 152): "Against witches, in some countries, they nail a wolf's head on the door. Otherwise they hang Scilla (which is either a root, or rather in this place Garlic) in the roof of the house, to keep away witches and spirits; and so they do Alicium also. Perfume made of the gall of a black dog, and his blood besmeared on the posts and walls of the house, driveth out of the doors both devils and witches. Otherwise, the house where *Herba betonica* is sown is free from all mischiefs. . . . To be delivered from witches, they hang in their entries an herb called *Pentaphyllon*, Cinquefoil, also an Olive branch; also Frankincense, Myrrh, Valerian, Verven, Palm, Antirchmon, etc.; also Hay-thorn, otherwise Whitethorn, gathered on May-day." Here a number of questions are raised, while some of the statements already made receive abundant confirmation. "Scilla" probably

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refers either to Garlic, or to the Squill, which bears some resemblance to it. Squills are extremely bitter, while wild Garlic, in common with other plants like the Onion, is remarkable for its strong smell. It has been suggested that "it was probably an assumption of austerity, and show of ascetic self-denial, which caused the Egyptian priests to abstain from the use of Onions as food; and this subsequently led to the superstitious reverence with which, by the bulk of the people, they were regarded. Lucian, when giving an account of the different deities worshipped in Egypt, states that the inhabitants of 'Pelusium adore the Onion.' The Egyptians, indeed, were commonly reproached for swearing by the Leeks and Onions in their gardens; for Pliny says 'the Onion and Garlic are among the gods of Egypt, and by these they make their oaths'; an absurdity which did not escape the scourge of Juvenal, whose nation was, however, not less absurdly superstitious than that against which his satire was directed.

"'How Egypt mad with superstition grown,
Makes gods of monsters, but too well is known,
'Tis mortal sin an Onion to devour;
Each clove of Garlic has a sacred power,
Religious nation, sure, and bless'd abodes,
Where every garden is o'er-run with gods.'

"But while some of the people did not dare to eat Leeks, Garlic, or Onions, for fear of injuring their gods, others fed on them with enthusiasm, excited by the zest of appetite, if not by religious zeal, if we may judge from the distich which declares that

"'Such savoury deities must sure be good,
Which serve at once for worship and for food.'"

The "Alicium" spoken of above probably refers to the Alyssum or Alisson, which, as we have seen, was used as a charm. It may, however, be meant for *alicrum*, *alecorim*, or *ellegrin*, as the

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Rosemary was variously called in Portugal, Spain, and Denmark. In Spain it is said to be worn as an antidote to the "*mal occhio*" or Evil Eye, which the Neapolitan calls *jettatura*. "There was also a widespread belief in the efficacy of the Rosemary as a counter-charm against witchcraft; another reason, probably, for its use at weddings and burials, and for its presence in the dock of the accused in courts of justice." The Cinquefoil, or five-leaved grass, was named *Potentilla* on account of its potency as a medicine, and as fever was regarded as the work of the magician or evil spirit, a medicine which acted as a febrifuge was looked upon as it still is in the East, as potent against witches.

Frankincense and Myrrh fall under the head of herbs having a strong smell. Valerian and Vervain are famous plants, and are scarcely ever mentioned, especially the latter, without reference being made to their mystic character. The Greeks employed one kind of Valerian, under the name of φυ, for hanging up at doors and windows as a charm. I have named the Vervain already on more than one occasion, and shall therefore say as little about it here as possible. Several suggestions have been made respecting the origin of the word, Professor Max Müller being of opinion that it is connected with *brahman*, a word intimately associated with India. Although a favourite with witches, it was at the same time one of the plants which hindered them from carrying out their evil designs. Among other plants

> "Vervain and Dill
> Hinder witches from their will;"

if we may once more ride a willing horse without running it off its legs. Among the ancients Vervain was sacred to the god of war, and was borne by ambassadors when they went to defy or challenge the enemy. It became associated with the god of war and thunder in Germany also, and was thus

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supposed to be capable of protecting houses from lightning and storm. Mr. Conway remarks that even yet, in some districts of England, children may be seen with Vervain twined about their necks, little knowing how nearly it has been related in times of witchcraft to a halter. Pliny tells us that the Druids made use of it in casting lots, in drawing omens, and in other pretended magical arts.

> "Dark superstition's whisper dread
> Debarr'd the spot to vulgar tread;
> 'For there,' she said, 'did fays resort,
> And satyrs hold their sylvan court,
> By moonlight tread their mystic maze,
> And blast the rash beholder's gaze.'"
>
> SIR WALTER SCOTT.

But although it was once so famous, the plant has lost its glory. Among ourselves it has fallen into disuse, in spite of the fact that a pamphlet was some years ago written expressly to recommend it, directing the root to be tied with a yard of white satin ribbon round the neck, and to be allowed to remain there till the patient recovered.

On the Continent we are told that the three essential plants for composing a magic wreath are Rue, Crane's-bill, and Willow. Here we find two new plants introduced. Yet we have already seen how the Crane's-bill, under the name of Herb Robert or Robin Hood, is associated with the bold spirits of the past, while the Willow is connected with lovers. The magic wreath is made by lovers who wish to ascertain their fate, hence the appropriateness with which the Willow is here introduced. The Black Hellebore was another magic plant, and by strewing their apartments with it, or perfuming their rooms by burning it, the ancients believed that they were able to drive away evil spirits. With it, too, they broke the spells of witches and magicians, when they had reason to fear that their cattle had

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been charmed, bewitched, or overlooked. What a pity our Devonshire friends do not know the virtue of this and other plants! I was informed the other day that a farmer's colts had been bewitched, the hags having cut off their tails, and in one case tied two horses' tails together, so that one tore the other's out by the root. In another case the witches had thrown vitrol over a harmless cow, and caused it excruciating pain. That is witchcraft indeed; and hanging would not be too severe a punishment for the brutal and inhuman creatures who could from sheer malice inflict such an injury on innocent, dumb animals. If witchcraft has passed away, when will barbarity cease?

In Scotland the round-leaved Campanula (*Campanula rotundifolia*) is called Witch-bells, a name that reminds us of the Swedish designation; it being in Scandinavia regarded as the "bell of the mare" or incubus. The Scotch used to place branches of Honeysuckle in their cow-houses on the 2nd of May, to keep their cattle from being bewitched. In most places it seems to have been believed that if herbs were burnt or boiled so as to produce an unpleasant perfume, all demons and witches would leave the place. Scot (not Sir Walter Scott, but Reginald, the author of a work on Witchcraft) tells us, p. 152, "that never hunters nor their dogs may be bewitched, they cleave an oaken branch, and both they and their dogs pass over it." It is worthy of notice that the Oak was once largely associated with witchcraft. As Mr. King reminds us, the Cross was supposed to have been made of this tree, when the Oak was withdrawn from the dominion of Thor or Odin, to whom it had long been sacred; and being connected with the Christian religion, not only afforded help and protection to human beings, but even to some tribes of the elfin world. Such, at least, was the belief in the old land of the Teutons, as the following story will show:—

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As a peasant was one day at work on a heath near Salzburg, we are told, a little wild or moss wifekin appeared to him at noontide, and begged that when he left his labour he would cut three crosses on the last tree he felled. This, however, he forgot to do, so the next day she appeared again, and said to the peasant, "Ah, my man, why did you not cut the three crosses yesterday? It would have been of use to me and to you. In the evening, and at night, we are often hunted by the Wild Huntsmen, and are obliged to allow them to worry us, unless we can reach a tree with a cross on it. From there they have no power to move us." The man answered churlishly, "Of what use can that be? How can the crosses help you? I shall do no such thing to please you, indeed!" On hearing this the wifekin flew upon him, and squeezed him so hard that he became ill after it, "though he was a stout fellow," as Prætorius says, who tells the story.

In England it was thought that Oak trees were mysteriously protected, and many superstitions clung around the sacred tree. The reverence with which the Oak was regarded was by no means confined to Druids and Kelts. "The tree, as we have seen, was dedicated to Thor. St. Boniface, who, in his native Devonshire, must have been well acquainted with the heathen superstitions that were still in force about the sacred trees and well-springs, waged a sharp war against them during his wanderings in central Germany. There was a Thor's Oak of enormous size in the country of the Hessians, greatly reverenced by the people, and which, by the advice of some of the Christian converts, St. Boniface determined to cut down. Accordingly he began to hew at the gigantic trunk, whilst the 'heathen folk' stood round about, prodigal of their curses, but not daring to interfere. The tree had not been half cut through, when, says Willibald, the biographer of Boniface, who was himself present,

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a supernatural wind shook the great crown of its branches, and it fell with a mighty crash, divided into four equal parts. The heathen, he continues, recognized the miracle, and most of them were converted on the spot. With the wood of the fallen tree St. Boniface built an oratory, which he dedicated in honour of St. Peter. The destruction of the great Thor's Oak was by no means an unwise step. The numerous decrees and canons set forth in various councils, and mentioned in different penitentials as late as the twelfth and thirteenth centuries, against such as practised witchcraft and did heathen ceremonies under great trees and in forests, prove how difficult it was to separate the ancient creed from such living memorials of it."

It has already been incidentally noticed that the Hawthorn used to be hung up at the entrance to houses in May, to guard the dwelling from witches. The plant owes its character to its association with the crown worn by Christ at the time of His trial; and we find that the same belief in its power against evil beings clung to the Thorn on the Continent. Aubrey, one of our leading authorities on the folklore of two centuries ago, tells us that "'Tis commonly say'd, in Germany, that the Witches doe meet in the night before the first day of May upon an high mountain, called the Blocks-berg, situated in Ascanien, where they together with the devils doe dance, and feast; and the common people doe the night before ye said day fetch a certain Thorn, and stick it at their house-door, believing the witches can then doe them no harm." In Scotland, if two nuts grow together in one husk, it is believed that the person who possesses it will be secure against witchcraft. This will remind us of the nuts called Molluka Beans, which in the same country were formerly worn as amulets against the Evil Eye and the charms of witches. These nuts, brought from the Azores, are also called Fairy-eggs. The Scotch have another magic plant

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in the Globe-flower, which they call Witches' Gowan. In Devonshire, where witches and wizards have had great popularity, and still retain a fair share of it, a common recipe for breaking the spell of a witch is as follows:—Take certain medicines at stated times, and a bundle of herbs. "The paper of 'arbs is to be burnt, a small bit at a time, on a few coals, with a little Bay and Rosemary, and, while it is burning, read the two first verses of the 68th Psalm, and say the Lord's Prayer after." Herb Trinity, or Trefoil, was as "noisome to witches" as any plant, no doubt because its leaves testified of the doctrine of the Trinity, and served St. Patrick for a text. Charlotte Elizabeth tells us in her "Chapters on Flowers," that, with a Shamrock in her hand, she has gained access to many an Irish heart, while her auditors eagerly listened to whatever she might preach upon the text of St. Patrick. Some of us, who cannot carry flowers into the pulpit and found our discourse upon them, may be inclined to envy her the success she achieved. Sermons on flowers and flowery sermons will be popular when such as are more practical cannot command attention.

In Italy it is unlucky to sleep under the Witches' Tree, as the Walnut is called, and the Mentonese have a very pretty story in which this tree is made the scene of a witch-sabbath, or gathering. Here is a French story:—"A bum-bailiff went to a village to perform his duty. Passing through an orchard, and being very thirsty he plucks three blooming, red-velveted Peaches from a tree, and eats them. On his returning home he is taken with such excruciating pains that he doubts not but the fruit has been bewitched. He calls for a wizard, by whose order three leaves from the enchanted tree are brought to the bum-bailiff; he places them under his pillow, and for the first time, after two days of the greatest misery, he falls into the arms of sleep (his complaint having passed to another), but is soon awakened

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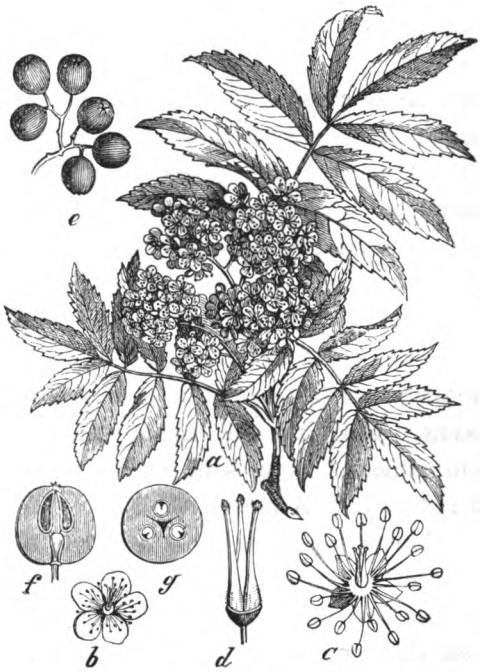
by a hand knocking at the door. 'Oh, Sir' (says the visitor), 'let me say a few words to you; I am tortured, I am dying.' The poor devil is admitted, and confessing that a much more clever sorcerer had put him in this terrible plight, desires the pain-working leaves to be removed from under the pillow. This prayer is complied with; he feels instantly relieved; and walks home free from both pain and fear." It is still believed in some parts of England that Elder-wood possesses the same power of working on a sorcerer, and so causing him to release his spells. The same tree possessed other magic powers as well.



ROWAN (*Fyrus Aucuparia*).

a, spray of blossom; *b*, blossom; *c*, anthers and pistil; *d*, pistil; *e*, berries; *f*, *g*, sections of seed.

I had intended saying something more respecting the Witch-elm, or Hazel, but must pass on to the Rowan. Many are the occasions on which this famous tree is employed by the superstitious. The Rowan is the dread of witches, as we learn from the following couplet:

"Rowan-tree and red threed
Put the witches to their speed."

Mr. Wilkie alleges the following very good reason for their

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apprehension. The witch who is touched with a branch of this tree by a christened man will be the victim carried off by the devil, when he comes next to claim his tribute. This tribute is alluded to in the ballad of young Tamlane:

"Oh, pleasant is the fairy-land,
And happy there to dwell;
But aye, at every seven years' end,
We pay a tiend to hell."

Mr. Kelly considers the Mountain-ash or Rowan (the names are used indifferently) to be the European representative of the Indian Palasa, which it resembles in its light, luxuriant foliage and red berries, or of the Mimosa, a tree of the very same genus, as well as general character. These Indian trees are in as high repute in Hindostan as preservatives against magic as is the Rowan in Scotland, in Cornwall, or in Yorkshire. In Cornwall it is called "care;" and if there is a suspicion of a cow being "overlooked," the herdsman will suspend it over the stall, or wreath it round her horns. That it is still in repute in Yorkshire, this little anecdote will witness. I give it in the words of the narrator, as he told it to the Rev. J. C. Atkinson:—

"A woman was lately in my shop, and in pulling out her purse brought out also a piece of stick a few inches long. I asked her why she carried that in her pocket. 'Oh,' she replied, 'I must not lose that, or I shall be done for.' 'Why so?' I inquired. 'Well,' she answered, 'I carry that to keep off the witches; while I have that about me, they cannot hurt me.' On my observing that I thought there were no witches nowadays, she observed quickly, 'Oh yes! There are thirteen at this very time in the town; but so long as I have my Rowan-tree safe in my pocket they cannot hurt me.'"

This good dame evidently agreed with the old rhymer who said:

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"If your whip-stick's made of Row'n,
You may ride your nag through any town;"

but, on the contrary

"Woe to the lad
Without a Rowan-tree gad!"

A bunch of Ash-keys is thought as efficacious as the Rowan-stick. An incident mentioned to me by the Rev. George Ornsby may be introduced here. "The other day I cut down a Mountain-ash (or Wiggan-tree, as it is called here) in my carriage-road. The old man who gardens for me came a day or two after, and was strangely disconcerted on seeing what 'master' had done in his absence; 'for,' said he, 'wherever a Wiggan-tree grows near a house, t' witches canna come.' He was comforted, however, by finding, on closer investigation, that a sucker from the tree had escaped destruction."

Mention of the bunch of Ash-keys reminds me that in Scotland boys prefer a herding-stick made of Ash to that made of any other wood, because it is sure not to strike any vital part of the animal at which it may be thrown. In some of the old rhymes the Ash is actually joined with the Rowan as one of the plants which hold witches and devils in dread. Mr. Conway remarks that when Christian ideas began to prevail over the mythology of the North, the old deities were transformed into witches, while the Ash became their favourite tree. From it they plucked branches on which to ride through the air. In Oldenburg it is said that the Ash appears without its red buds on May day, the witches having bitten them off during the preceding night, as they have been on their way to the festival, in honour of St. Walpurgis.

Having given Mr. Henderson's notes respecting the Rowan, let us hear what others have to say respecting it. The Rev. W. Gregor says that in Scotland, "to keep the witches at a distance, there were various methods, and all of approved value. On bonfire night

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(1st May, O. S.) small pieces of Rowan-tree and Woodbine were placed over the byre doors inside the house. Sometimes it was a single rod of Rowan, covered with notches." There is a well-known rhyme:

"The Rawn-tree in the widd-bin
Haud the witches on cum in."

Another, and even more effectual method, was to tie to each animal's tail by a scarlet thread a small cross made of the wood of the Rowan-tree; hence the rhymes:

"Rawn-tree in red-threed
Pits the witches t' their speed."

And

"Rawn-tree in red threed
Gars the witches tyne their speed."

Mr. Farrer gives a most interesting summary of the folklore associated with the Rowan, in a paragraph already quoted, to which I will be content here to refer the reader, rather than overburden this book with quotations. Aubrey tells us that when he was a boy, which was more than two centuries ago, the people of Herefordshire, where the Rowan was common, used "to make pinnes for the yoakes of their oxen of them, believing it had vertue to preserve them from being forespoken, as they call it; and they used to plant one by their dwelling-house, believing it to preserve from witches and Evil Eyes."

Witches abhor the Yew also, while the Holly is equally obnoxious. It is suggested that the reason for this is that the Yew is generally found in churchyards, while the word Holly is but another form of "holy," so that the tree is regarded as sacred. This explanation, although very generally maintained, is rather popularly than strictly correct, and it is rather the *supposed* connection between the words than their *actual* relationship, which has led to

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the Holly receiving this character. We have, however, seen how the Hawthorn has been associated with the hag, through a similarity in the sound of the words; how Rowan and Rune are associated may be read in the works quoted in the notes; while witches and the Wych-elm or Hazel have also by the same road met and parted. The thorny foliage and red berries of the Holly cannot fail to remind of the crown of thorns and the drops of blood falling down to the ground; and these Christian associations would be enough to cause the witches to flee from it. Besides, is not the plant still employed, as it has been for ages, as one of the chief decorations at Christmastide? "The Bracken also they detest" (says Mr. Henderson), "because it bears on its root the character C, the initial of the holy name Christ, which" (says Mr. Wilkie) "may plainly be seen on cutting the root horizontally. A friend suggests, however, that the letter intended is not the English C, but the Greek χ, the initial letter of the word χριστός, which really resembles very closely the marks in the root of the Bracken (*Pteris aquilina*)."[4]

It used to be customary not long since in Scotland, and doubtless still is so in out-of-the way places, to throw the besom at a cow, when it was being led away to market, as a preservative against harm from witches, the "ill-ee," or "forespeaking." The question has recently been asked why it is customary in some places to throw an Onion after a bride. A gentleman residing at Torquay states that he heard a discussion carried on one day in reference to a wedding which was about to be celebrated, and one of the speakers said, "We must throw an Onion after her." I think the simplest and most probable explanation is, that the Onion served the same purpose for the bride as the besom did for the cow; it kept off the Evil Eye and other powers of evil. Any one who has lived in the East will know what minute attention is paid to such observances; and should they be neglected, evil will surely follow. But here we must draw to a close; for though there are yet several

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plants and flowers popularly associated with witches that have not been discussed, I think we have glanced at the most important facts, and opened up a field for future study for some, while we have said enough to give others a general idea of the influence which the belief in magic, witchcraft, and the Evil Eye has exerted upon our popular manners, customs, and beliefs. Interesting as the study proves, we shall none of us regret that the English nation is daily becoming more and more intelligent and enlightened, and is leaving such follies to the heathen and to the past.

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MEDLAR (*Mespilus germanica*).
a, blossom ; *b*, fruit.

CHAPTER XIX.

FLOWERS AND THE DEAD.

FROM the highest to the lowest among us, the desire to pay tribute to the departed by means of the sweet gifts of nature continually manifests itself. A queen does not disdain to send her wreath of choice fresh flowers to adorn the tomb of a foreign prince or potentate, and her fingers are not thought to be soiled when they have been busy in the preparation of adornments for the tombs of her own loved ones departed. The great and wealthy take the same pleasure (though of a less joyous nature) in wreathing fragrant blossoms into garlands for the dead, as they do in making bouquets for the happy bride; and in the humbler walks of life, who has not been touched as he has watched the quiet shedding of the tear over the new-made grave, as a snowdrop or a primrose has been planted in its yet undried mould, or a wreath laid upon it by some loving relative or friend?

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I may quote the remarks of Miss Lambert on this interesting subject. She says: "By our rural population in out-of-the-way hamlets, especially in Wales, the tradition of strewing graves with flowers was never lost; the village churchyard ever remained a faithful witness to the past, no matter what went on to tell of changed rites in the church within it. And now in England generally, as well as in France, in Germany, and in other places on the Continent, the custom flourishes to an extent unsurpassed by the ancient Greek and Roman customs. Sceptics and believers uphold it, and statesmen, and soldiers, and princes, and scholars equally with children and maidens are the objects of it. The tomb of Michelet is heaped up with flowers, no less than that of Baroche or the veteran statesmen Thiers; whilst the late sovereign of them all (Napoleon), though buried in a foreign land, does not lie forgotten and unhonoured by tributes of affectionate loyalty, composed of the favourite badge of the supporters of his dynasty [the Violet, of which I have spoken in "Sprigs and Sprays in Heraldry"], sent from across the sea. One of the most pathetic incidents connected with the funeral of Princess Alice was that of the poor old peasant woman from the Odenwald, who timidly laid her little wreath of Rosemary with its two small white blossoms beside the rare and costly flowers that well-nigh hid the pall from view; and no one could have thought that the Queen complied with a bare form of etiquette when they read of the wreath of White Roses, White Camellias, and Passion-flowers, placed at her express command on the coffin of the young Prince Waldemar," or more recently on that of the lamented President of the United States.

We shall find that just as the bridal bouquet was a large one, so is the garland for the dead. As flowers have in every clime been made the happy expression of joy for the one, so "they have, on the other hand, been made the representatives of regard

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to deceased friends, thus ornamenting alike the joyous altar and the silent tomb. The Brahma women, who burn themselves on their husband's funeral piles, adorn their persons with chaplets and garlands of sweet-scented flowers; and it is also the custom for them to present garlands of flowers to the young women who attend them at this terrible sacrifice." In an interesting little work entitled "Flowers and their Teachings," which we can heartily commend to the most juvenile reader, we find a short chapter headed, "Flowers on Graves." Some of the words and facts are so choice, and at the same time so simple, that we cannot forbear quoting them. "Flowers, which sleep under the frost-bound earth and winter's snowy fields, to rise up again more welcome and beautiful than ever at the first warm touch of the sunshine of spring, are very meet and suitable emblems of the frail human bodies, which sleep for awhile in the dust of the earth, to wake up out of the sleep of death one day, when 'the Sun of Righteousness shall arise with healing in His wings.' This is, doubtless, one reason why they are so often planted in churchyards and cemeteries; why they are strewed over the graves of the loved and lost, and are placed in the coffins, in the hands, and on the bosoms of the dead. This comparison is alluded to in the Bible; even in the Old Testament Scriptures, which speak less plainly of the future resurrection than the New Testament, we find Isaiah saying, 'Arise and sing, ye that dwell in the dust, for thy dew is as the dew of herbs' (Isa. xxvi. 19); and St. Paul declares it even more fully when he says: 'Some men will say, How are the dead raised up? and with what body do they come? Thou fool, that which thou sowest is not quickened, except it die: and that which thou sowest, thou sowest not that body that shall be, but bare grain, it may chance of wheat, or of some other grain; but God giveth it a body as it has pleased Him, and to every seed His own body' (1 Cor. xv.

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35-38). It is no wonder that through all Christian countries and generations this comforting custom has been retained.

"Some plants and flowers have ever been considered more appropriate than others for the purpose of decking the resting-place of the departed. For some reason, unknown or forgotten now, Mallows were in former days considered peculiarly suitable for this office; 'they were used to decorate the graves of our ancestors,' says Baxter. Perhaps a certain air of mourning might have been discerned in their purple star-like flowers and dark abundant foliage. I have met with them in a country churchyard at this present time, in a neighbourhood where they do not commonly grow in fields or hedges; where, therefore, it is easy to believe them the remnants which have sprung from old roots which were introduced to 'decorate the graves,' when the churchyard was first enclosed some centuries ago. They do not now grow in any regular order, but cluster under the walls, and amongst the long grass, all unheeded save when the villagers gather the leaves or seeds to make decoctions for medical purposes." This habit of strewing flowers upon the graves and planting them in churchyards is said to have been derived from a custom of the ancient Church. St. Ambrose, in his Funeral Oration on the death of Valentinian, has these words: "I will not sprinkle his grave with flowers, but pour on his spirit the odour of Christ. Let others scatter baskets of flowers: Christ is our Lily, and with this will I consecrate his relics." St. Jerome also in his Epistle to Pammachius, upon the death of his wife, tells us that "Whilst other husbands strewed Violets, Roses, and Lilies, and purple flowers upon the graves of their wives, and comforted themselves with suchlike offices, Pammachius bedewed her ashes and venerable bones with the balsam of alms." What the purple flowers were we are not told, but we know that the Mallow, to which reference has just now been made,

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was a well-known and popular flower among the Romans and Greeks, and it is quite possible that it may have been one of these which were so employed, as suggested by the author of "Flowers and their Teachings," on account of the colour of its flowers and foliage. We are told by Durand that the ancient Christians after the funeral used to scatter flowers on the tomb; while it is recorded of the people of North Wales that they "kneel and say the Lord's Prayer on the graves of their dead friends for some Sundays after their interment: and this is done generally upon their first coming to church, and after that they dress the grave with flowers." We have seen it stated that in South Wales, as in Cheshire and Bucks, to the present time, each mourner carries a sprig of Rosemary to the grave, into which it is finally thrown. Several of the writers at the beginning of the Christian era refer to the subject, and from such authors as Pliny, Cicero, and Virgil we learn that it was a funeral rite among the heathen of their day, who also scattered flowers upon the unburied corpse. The literature of the subject is very extensive, but unfortunately the notices are scattered, and frequently only to be found in works of great scarcity, or written in some foreign tongue. Brand has done good service here, as in many other subjects, and we must not fail to acknowledge our indebtedness to him for much of what we have in this chapter recorded. In a former chapter we dwelt somewhat at length on the use of Rosemary at weddings. Many instances of the use of this plant at funerals also are to be collected from old writers. Thus Herrick addressing the "Rosemarie Branch" says:

> "Grow for two ends: it matters not at all,
> Be't for my bridall or my buriall."

At the funeral of a soldier shot for mutiny in 1649, the corpse was adorned with bundles of Rosemary, one half of each being

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stained with blood. By old writers the custom of carrying in the hands during the funeral procession sprigs of Rosemary, Laurel, Ivy, and other evergreens, was considered an emblem of the soul's immortality.

> "To show their love, the neighbours far and near
> Followed, with wistful look, the damsel's bier;
> Sprigg'd Rosemary the lads and lasses wore,
> While dismally the parson walk'd before."

As Rosemary was dipped in scented water for weddings, so at funerals it was dipped in plain or common water,—a custom to which we find reference in the following lines:

> "If there be . . .
> Any so kind as to accompany
> My body to the earth, let them not want
> For entertainment. Prythee see they have
> A sprig of Rosemary, dipp'd in common water,
> To smell at as they walk along the streets."

A somewhat repulsive figure is employed by one old writer (1630), in which he compares the respective uses of Lavender and Rosemary. "My winding-sheete" (he remarks) "was taken out of Lavender to be stuck with Rosemary." Careful house-wives were always in the habit of putting away with their linen a few sprigs of Lavender to impart sweetness to it, and preserve it from moths and insects. In a work of 1633, called "Shirley's Wedding," is a scene in which servants are represented "placing Ewe (Yew), Bayes, Rosemary," and other things on a "table set forth with two tapers." Beauford enters, and the following colloquy ensues:

> *Beau.* Are these the herbs you strow at funerals?
> *Serv.* Yes, sir.
> *Beau.* . . . Ha ye not art enough
> To make the Ewe-tree grow here, or this Bayes,
> The embleme of our victory in death?
> But they present that best when they are wit.er'd"

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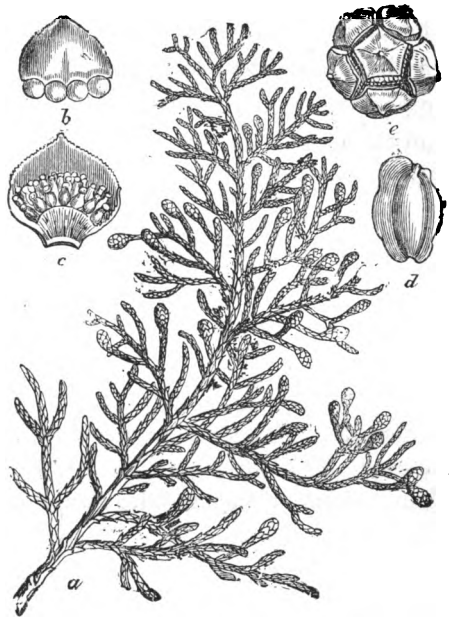
The old custom was as follows:—When the funeral procession is ready to set out, they nail up the coffin, and a servant presents the company with sprigs of Rosemary; every one takes a sprig, and carries it in his hand till the body is put into the grave, at which time they all throw in their sprigs after it. A reference to this use of Rosemary occurs in Shakspere. Friar Lawrence, in *Romeo and Juliet*, says:

"Dry up your tears, and stick
your Rosemary
On this fair corse;"

while Gay describes the strewing of flowers upon the graves thus:

"Upon her grave the Rosemary
they threw,
The Daisy, Butter'd-flower,
and Endive blue."

This reminds us how Keats when he was dying remarked that he felt the Daisies already growing over him. And what can be more suitable as an ornament to the last quiet resting-place, than the first favourite flower of childhood, whose morning brightness and whose evening repose have been so beautifully described by Wordsworth in these lines?—



CYPRESS (*Cupressus sempervivens*).
a, twig; *b*, *c*, portion of blossom; *d*, fruit; *e*, cone.

"When smitten by the morning ray,
I see thee rise alert and gay,
Then, cheerful flower! my spirits play
With kindred gladness:

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And when at dusk, by dews opprest,
Thou sink'st, the image of thy rest
Hath often eased my pensive breast
Of careful sadness."

The Romans and others on funeral occasions made use of the Cypress, which, being once cut, will never flourish nor grow again, as an emblem of their dying for ever. The reader conversant in the classics will here call to mind the beautiful thought in the idyllium on Bion; though the fine spirit will evaporate when we apply it to the Christian doctrine of the resurrection. The antithesis will be destroyed. We quote from the translation by Fawkes:

"Alas! the meanest flowers which gardens yield,
The vilest weeds that flourish in the field,
Which dead in wintry sepulchres appear,
Revive in spring, and bloom another year:
But we, the great, the brave, the learn'd, the wise,
Soon as the hand of death has closed our eyes,
In tombs forgotten lie; no suns restore;
We sleep, for ever sleep, to wake no more."

How different this to the sweet line in an old anthology which says "he sleeps a holy sleep; they say not 'he dies' when speaking of the good." Thus the Saviour speaking of Lazarus said, "Our friend Lazarus sleepeth, but I go that I may awake him out of sleep."

The Cypress was not excluded from English funerals, notwithstanding its supposed indication of eternal death, for Coles says: "Cypresse garlands are of great account at funeralls amongst the gentiler sort, but Rosemary and Bayes are used by the commons both at funeralls and weddings. They are all plants which fade not a good while after they are gathered and used (as I conceive) to intimate unto us that the remembrance of the present solemnity

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might not dye presently (*i.e.*, at once), but be kept in minde for many yeares.' From the line,

"And Cypress which doth biers adorn,"

compared with Spenser's reference to

"The Aspin good for staves, the Cypress funerall,"

we gain further confirmation of the statement of Coles. We have elsewhere referred to the use of rushes for strewing the floors of houses and churches, to which reference is made in the following quotation from Dekker's work on "The Wonderfull Yeare" (1603). He describes a charnel-house pavement "instead of greene rushes, strewde with blasted Rosemary, wither'd Hyacinths, fatall Cipresse, and Ewe, thickly mingled with heapes of dead men's bones." Such was the result of the plague, and since Rosemary was in such great demand for funereal purposes, he adds "Rosemary, which had wont to be sold for twelve pence an armefull, went now at six shillings a handfull." Quite a different view of the occasion which gave rise to the use of such plants as Yew, Cypress, and Rosemary at funerals, is taken by some of our old writers to that given by the Roman quoted above. When the question was raised many years ago the answer was: "We suppose that, as Yew and Cypress are always green, the ancients made use of them at burials as an emblem of the immortality of the deceased through their virtues or good works," and we have no doubt but that this is the view most generally entertained. In Aubrey's "Remaines" we find frequent reference to these old customs; most of the quotations, however, are from Latin authors, and do not illustrate our own English customs. Still they are useful, as showing how wide-spread these ceremonies are. In an old poem (1651) by Thomas Stanley we find the following lines:

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"Yet strew
Upon my dismall grave
Such offerings as you have,
Forsaken Cypresse, and sad Ewe,
For kinder flowers can take no birth
Or growth from such unhappy earth."

(In Devonshire the old people still make "have" rhyme with "grave," as in the foregoing lines.) Another writer of the same decade particularly mentions the Cypress and Yew as funeral plants, in *A Mayden's Song for her dead Lover*, thus:

"Come ye whose loves are dead,
And whilst I sing
Weepe and wring
Every hand, and every head
Bind with Cypresse, and sad Ewe,
Ribands black, and candles blue;
For him that was of men most true.

"Come with heavy moaning,
And on his grave
Let him have
Sacrifice of sighes and groaning;
Let him have faire flowers enough,
White and purple, green and yellow,
For him that was of men most true."

How numerous the plants were which devoted hands placed upon the tombs in early times, we learn from another writer who says:

"This is a sacrifice our showre shall crowne
His sepulcher with Olive, Myrrh, and Bayes,
The plants of peace, of sorrow, victorie."

It will be noticed that in all these quotations, whenever Bay is mentioned, it has what appears to be a plural form. It is so only in appearance, the fact being that our more modern form less nearly represents the etymological connection of the word with the

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Latin than did the old. As the use of evergreens was so general, herbs and flowers came to be employed in the same way, and when the then Mayor of London died in 1531, the following among other items was entered in the funeral account: "For yerbys at the bewryal £0 1*s.* 0*d.*" In a song in the "Wit's Interpreter," we read:

> "Shrouded she is from top to toe
> With Lillies which all o'er her grow,
> Instead of Bays and Rosemary.'

Among the Romans it appears that the Rose was the favourite flower for strewing graves, while the Greeks preferred the Myrtle and Amaranthus. Homer tells us that the people of Thessaly wore crowns of Amaranth at the burial of Achilles. With reference to Roses we learn that it was quite recently the universal practice in South Wales to strew them, along with other flowers, over the graves of departed friends, and in some parts of England people all aimed at having a Rose-bush on the grave. In Surrey, Roses were planted around the graves of lovers. The Greeks and Romans observed this practice so religiously, that reference to it is often found annexed as a codicil to their wills, as appears by an old inscription at Ravenna, and another at Milan, by which Roses are ordered to be yearly strewed and planted upon the graves. An epitaph is also cited by some writers on which is found the declaration of a Roman lady to the effect that she had resolved to die with her husband rather than live in widowhood; and orders are given the servants to adorn the sepulchre with Roses, and then enjoy the sacrificial feast. Miss Kent says (writing in 1823): "We have seen, within these few years, the body of a child carried to a country church for burial, by young girls dressed in white, each carrying a Rose in her hand." The country people in some parts of England are still very superstitious in the matter of flowers to be used at burials. I attended a funeral not many years ago in

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Sussex, at which the children of the deceased man desired to wear some beautiful white blossoms which were then making a handsome show on a shrub which grew in the garden adjoining their house. The flowers were gathered and arranged, and some had gone as far so to bedeck themselves ready for the procession, when the good matron objected so strongly to their use that they had to be put aside, and the mourners go without them.

In Persia the Basil (which is there called *Rayhan*) is generally used for funeral purposes, even

> "The Basil-tuft that waves
> Its fragrant blossom over graves;"

and it is said to find a place on some Italian tombs as well. We should assume that the Persian name refers—as does also the Greek, from which the English form is derived—to the royal (*Raj*, *βασιλεύς*) nature of the plant—that is, to its sacred character. By the Hindus it is known as the holy or sacred herb; and it is so highly venerated by them, that they have given one of its names to a grove of their Parnassus, on the banks of the Yamuna. This plant is sacred to both Vishnu and Krishna.

I have spoken of the Amaranthus (Love-lies-bleeding, or Prince's Feather) as employed by the Greeks. The name means "undying" or "immortal," and was therefore specially appropriated by the Greeks when they wished to set forth their belief in the immortality of the soul. The name is frequently applied by Milton and other poets to some unfading flower, and originally designated a plant, which, from its quality of reviving its shape and colour when wetted with water, was much used by the ancients for winter chaplets. When St. Peter speaks of "a crown of glory that fadeth not away," he makes use of this very word, so that the passage might be translated by the phrase, "the amarantine crown of glory." In Milton the following reference to the Amaranth

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occurs in connection with the multitude of angels assembled in the presence of God, before whom they cast to the ground with solemn adoration—

> "Their crowns inwove with Amaranth and gold;
> Immortal Amaranth, a flower which once
> In Paradise, fast by the tree of life,
> Began to bloom."

In addition to the Amaranth the Greeks made use of the Polyanthus (one species of which resembles the Hyacinth) and Parsley. When their friends died it was customary for persons of eminence to institute games, with various sorts of exercise, in order to render the event the more remarkable and noteworthy. The prizes were of different kinds, their value and nature varying with the rank and munificence of the person who inaugurated them. But the garlands given to the victors at these games were usually made of Parsley, that plant being supposed to have some peculiar relation to the dead, as it was fabled to have sprung from the blood of one of their heroes, who was named Archemorus, or "Fore-runner of Death." The Periwinkle has in Italy gained for itself the name of Death's Flower from the ancient custom of the people who employed it in making garlands for their dead infants. In Mexico the Indian Carnation is very common, and bears the name of the Flower-of-the-dead.

Aubrey, writing in 1686, says that "It is a custome still at ye funerall of young virgins to have a garland wered on the corps, which is hung up in the Church over her grave. This is in Germany very common as well when young men, batchelors, as when mayds are burried, that the coffin is spread all over with garlands, and crowns made of flowers, and in some places hung up in churches, or spread over the grave in churchyards." I attended the funeral of a youthful damsel the other day in Devonshire, on whose coffin were laid five such garlands of the choicest white

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flowers, each garland being a present from some particular friend. The flowers remained on the coffin till it was placed in the grave, and were afterwards laid on the wet earth when the grave was closed up. Such garlands are referred to by Roman writers as in use among themselves. Brand tells us that he had it on the authority of a Yorkshire clergyman that when a virgin died in any given village, one nearest to her in size and age and resemblance carried the garland before the corpse in the funeral procession. The garland, which was sometimes composed entirely of white paper flowers, and at other times of similar flowers coloured, was afterwards hung up in the church.

> "Now the low beams with paper garlands hung,
> In memory of some village youth or maid,
> Draw the soft tear, from thrill'd remembrance sprung;
> How oft my childhood marked that tribute paid!
> The gloves suspended by the garland's side,
> White as its snowy flow'rs with ribands tied.
> Dear village! long these wreaths funereal spread—
> Simple memorial of the early dead."

These lines, written in 1792, are accompanied by the following note explanatory of these allusions:—"The ancient custom of hanging a garland of White Roses made of writing paper, and a pair of white gloves, over the pew of the unmarried villagers who die in the flower of their age, prevails to this day in the village of Eyam, and in most other villages and little towns in the Peak (Derbyshire)." The same custom existed in Durham, Lancashire, Kent, and several other parts of the kingdom; in fact, it is reasonable to suppose that it was observed more or less all over England. In the primitive Christian Church, according to the testimony of many noted writers, it was usual to place crowns of flowers at the heads of deceased virgins. In Ireland, says a writer of the last century, "when a virgin dies, a garland, made of all sorts of flowers and sweet herbs, is carried by a young woman on her head, before

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the coffin," while two other maidens go before with a basket of herbs and flowers, which they strew along the streets to the place of burial.

It is said of Paris, the intended husband of Juliet, who to all appearance died on her wedding-day, that

> "He came with flowers to strew his lady's grave."

Thus Shakspere once more makes reference to the customs in vogue in his time, for nothing escaped his notice. Another writer, describing the "faire and happy milkmaid," says: "Thus lived she, and all her care is, that she may die in the spring-time, to have store of flowers stucke upon her winding sheet." Many interesting notices of the manners and customs of the Welsh have been given us during the present century, from which we glean the following facts:—In Glamorganshire, for example, the bed on which the corpse lay was always strewn with flowers, while the coffin, and even the room itself, was often thus bedecked. The grave of the deceased was constantly overspread with flowers, fresh gathered, for a week or two after the funeral, while among the villagers and poorer people the graves were planted with living flowers. It is very common to dress the graves on Whitsunday and other festivals, when flowers are to be procured. No flowers or evergreens are permitted to be planted on graves, but such as are sweet-scented: the Pink and Polyanthus, Sweet-williams, Gilliflowers and Carnations, Mignonette, Thyme, Hyssop, Chamomile, and Rosemary, make up the usual decorations. Turnsoles, Peonies, the African Marigold, Anemone, and many other beautiful flowers are entirely left out, through want of fragrance. The White Rose is always planted on a virgin's tomb; while the Red Rose is appropriated to the grave of any person distinguished for goodness, and especially for benevolence of character. None ever disturb the flowers thus strewn or planted,

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as it is regarded as a kind of sacrilege to do so. A relative or friend will occasionally take a Pink, if it can be spared, or a sprig of Thyme, from the grave of a beloved or respected person, to wear it in remembrance. An ancient writer, describing the grief of Anchises for his friend, makes him say:

> "Full cannisters of fragrant Lilies bring,
> Mix'd with the purple Roses of the spring:
> Let me with funeral flow'rs his body strow;
> This gift, which parents to their children owe,
> This unavailing gift at least I may bestow."

No one will regard these customs as strange, seeing that there is scarcely a place in England where they are not observed in some form or other. To notice all the ever-varying local usages in this matter would be impossible. I have spoken of the Greeks, who usually decorated their tombs with herbs and flowers, among which Parsley was chiefly in use. From this custom originated the quaint but expressive proverb—δεῖσθαι σελίνου—"To be in need of Parsley," which was applied to a person who was dangerously ill, and not expected to recover. Only one thing remained to be done, and that was to procure the Parsley for his tomb. Hence the word and plant came to be regarded as ominous of something bad, and Plutarch records how a few mules laden with Parsley threw a whole Greek army, which was on its march against the enemy, into a complete panic. In the East to this day people pay exactly the same superstitious regard to omens. In one of the old Greek writers we find the complaint raised that the tomb of Agamemnon has never been adorned with Myrtle:

> "With no libations, nor with Myrtle-boughs,
> Were my dear father's manes gratified."

We have seen that all sorts of purple and white flowers were acceptable to the dead; and graves were adorned with various

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kinds, which bore the general name of Erôtes, from their expressing love and respect to the deceased. Garlands, however, were sometimes composed of only one sort of flower, and frequently hung upon the pillars of the tomb. The Rose was peculiarly grateful, and was more largely employed than some other flowers, under a superstitious belief that it protected the remains of the departed. Of this flower one poet writes:

> "And after death its odours shed
> A pleasing fragrance o'er the dead;"

and since the custom of employing the Rose for graves was very prevalent among the Romans also, it is more than likely that we borrowed the observance from them. It is asserted by some writers that the Chinese use the plant in the same way, and this is possibly the case, but I must say I never saw a Rose-bush or a Rose-bud on a Chinese grave myself. Pepys tells us that he observed between Gosport and Southampton a little churchyard where the graves are accustomed to be all sowed with Sage. It would seem as though our forefathers had a great idea of the virtues of this plant, the name of which comes from the Latin word Salvia, a derivative of *salvere*, "to be in good health"; whence the old monk asks how it is that the man who grew Sage in his garden has died. A pretty custom, which is said to owe its origin to an ancient belief that Paradise is planted with fragrant flowers, used to be practised by our ancestors, which we have not allowed to die out. They not only carried sprigs of Bay or Rosemary to sprinkle at intervals along the roads to be traversed by the corpse, or bore garlands of sweet flowers or nosegays of the same in their hands to the grave, to strew them on the coffin, but they also planted them permanently on the grave, by which means a most cheerful and pleasing appearance is given to the burial-ground. During the spring of last year I used frequently to visit

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the churchyard just outside the quiet town in Devonshire where I resided, to observe the customs of the people. Amongst the flowers brought fresh from time to time, I saw Primroses and Violets, Lent Lilies and Daisies, with other kinds of wild flowers as they came into bloom. Of garden flowers there were no end. Polyanthus and Crocus vied with the blossoms of Laurustine and other shrubs; while Marigolds, Pansies, Sweet Alyssum, Wall-flowers, and other early-flowering plants were growing in rich luxuriance on the mouldering clay. Among trees and shrubs were the Yew, Cypress, Arbor-vitæ, Rose, Willow, Lavender, Rosemary, Box, and many others which I cannot enumerate. How fresh and bright the place of death looked as the spring blossoms put forth their cheery heads!

Among the aborigines of Australia we find that it was customary to place their dead between layers of green leaves, a custom very similar to that prevailing among some of the native tribes of India. The people of Tahiti also placed their dead on a bier strewn with fragrant green leaves, and covered them with wreaths and garlands of choice flowers. In order to secure the admission of a departed spirit to the joys of their paradise, we are told that the Samoans thought it necessary, after they had arrayed the corpse in the best raiment they could provide, to wreath its head with flowers, and offer, as the Chinese still do, a baked pig to their god or the manes of the departed. The Buddhists, who are most lavish in their use of flowers in their ordinary worship, and generally have extensive gardens and lotus ponds attached to their monasteries, use them in many places without stint for the dead. When a child dies under the age of two years it is not burned, but decked with flowers, and, thus prepared, it is laid in its tiny grave, while the priest chants the song of Yama, the god of the underworld. When an adult dies, the nearest relatives carry the corpse, which has been washed, perfumed, and garlanded with flowers, to the funeral pile. The

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Pindas or funeral cakes, offered in the East as the pig is, are also surrounded with flowers and betel leaves, and such offerings of flowers, leaves, and perfumes are continually renewed during the days of mourning.

On the Continent we still find some curious customs in vogue in relation to the dead. In some remote German villages it is said to be customary to place Acorns in the hands of those who are consigned to the earth; whilst in some places an Apple is put into the hand of a child while it lies in its little coffin, that it may have it to play with in Paradise, as the people express it. In the neighbourhood of Oldenburg, it is said that Corn stalks must be strewn about the house in which a corpse is lying, to prevent further misfortune to the family. According to a common German saying flowers must in no case be put on the mouth of a corpse, as the dead man may chew them. Should he do so it would be a sure sign that he would draw his relatives to the grave after him. To dream of white flowers is a prognostication of death; and if a White Rose bush should unexpectedly burst into bloom, it is a sign of death in the nearest house. Many people have a great aversion to throwing a Rose into a grave, or even letting it fall. This superstition is very widespread. The Turk is grieved, and feels sure some evil will follow when he sees a Rose-leaf fall to the ground, and many people pay particular attention to the flowers and leaves which are decaying, gathering them carefully to prevent their fall. In England we have the same superstition, as the following anecdote will prove. The lady to whom the portent happened was murdered the same night at the entrance to the theatre. "When the carriage was announced and she was adjusting her dress, Mrs. Lewis happened to make some remark on a beautiful Rose which Miss Ray wore in her bosom. Just as the words were uttered, the Rose fell to the ground. She immediately stooped to regain it, but as she picked it up the red leaves scattered themselves on the

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carpet, and the stalk alone remained in her hand. The poor girl, who had been depressed in spirits before, was evidently affected by this incident, and said, in a slightly faltering voice, 'I trust I am not to consider this as an evil omen!' But soon rallying, she expressed to Mrs. Lewis, in a cheerful tone, her hope that they would meet again after the theatre—a hope, alas! which it was decreed should not be realised." In Italy, the Red Rose used to be regarded as an emblem of an early death. Among the Greeks, if it grew on the grave it augured the happiness of the departed. "May many flowers grow on this newly-built tomb" (is the prayer once offered); "not the dried-up Bramble, or the red flower loved by goats; but Violets and Marjoram, and the Narcissus growing in water; and around thee may all Roses grow." Superstitions connecting flowers with death are very numerous. Some of them will be found in other chapters, which relate the traditions and credulities of different people respecting flowers. In Devonshire it is considered unlucky to plant a bed of Lilies-of-the-valley, as the person who does so will probably die in the course of the next twelve months. A neighbour of ours was having his house repaired during the spring of 1881, and along by the wall grew some beautiful Lilies which would soon be in blossom. They might have been planted elsewhere, but as they were in the way of the painter and mason, they were ruthlessly dug up, and thrown away, the whole bed being spoilt. The owner would neither replant them himself, nor give them to another to plant, lest a death, or some other calamity, should follow. In some parts it is still firmly believed that if one of the plants in a row of Beans should come up with a white instead of a green appearance, it betokens a death in the family before the year is out. If flowers flourish out of season, sickness and death are thereby indicated; thus, for example, in Northamptonshire, and also in the west of England, the blooming of the Apple or Pear-tree after the fruit

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is ripe, is regarded as a sure omen of death; whence the following couplet:

> "A bloom on the tree when the Apples are ripe,
> Is a sure termination to somebody's life."

In Devon, as I have more fully stated elsewhere, "Many nits" betoken "Many pits"; *i.e.*, when nuts or any other hedge-fruits are plentiful, many graves will have to be dug. At first sight one might think graves were called *pits* just to make rhyme with *nits*; but Brand tells us that "Graves were anciently called *pyttes*," and quotes an old writer in proof. In Suffolk it is said that if you sleep in a room where Whitethorn is in bloom in May, some great misfortune will be sure to follow. Respecting the Broom, there is also an old proverb which says:

> "If you sweep the house with Broom in May,
> You'll sweep the head of the house away."

Mrs. Latham tells us of a poor girl in Sussex, who was lingering in the last stage of consumption, but whose face had always lighted up with pleasure at the sight of flowers, appearing one morning so exceedingly restless and unhappy, after a fresh nosegay of bright spring flowers had been laid upon her bed, that the question was put whether their scent was disagreeable to her. She replied that it was not, on the contrary they were very nice indeed to smell, "but yet" (she added), "I should be very glad if you would throw away that piece of yellow Broom, for they do say that death comes with it, if it is brought into the house in blossom during the month of May." Nor are these the only flowers which are regarded as death tokens. The Snowdrop, or "Fair Maid of February," as it is sometimes called, is also unlucky; so is the Primrose, if only one is brought into the house when they first come into bloom. "Hearing a child violently scolded for bringing into the house a single Snowdrop, which the mother called a death-token, I asked her

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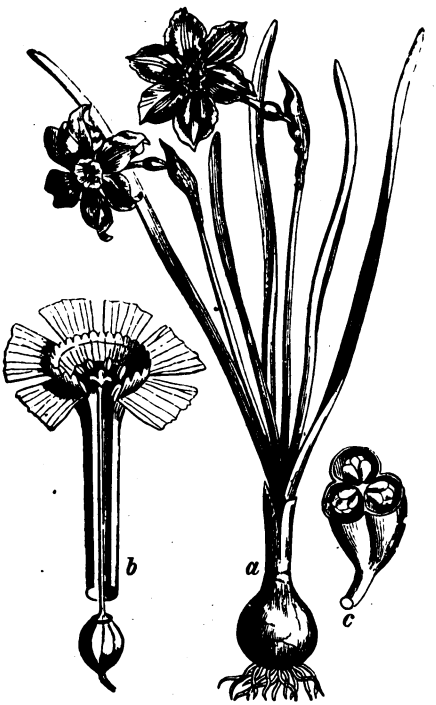
(says Mrs. Latham) "why she gave this pretty flower so bad a name, and was informed that 'it looked for all the world like a corpse in its shroud, and that it always kept itself quite close to the earth, seeming to belong more to the dead than to the living.' Why she believed that a single one brought death with it, whilst she regarded any larger number of them as harmless, she did not explain. From the same woman I learned that the Primrose was looked upon with such dread, because it used to be much sought after to strew on graves and to dress up corpses in the coffin. Pity that so beautiful a custom should have been made the ground of such a superstitious presage! The same fear attaches to the Black and to the Whitethorn blossoms. A clergyman's wife has told me that on lately visiting a woman in her parish, she carried with her a piece of Blackthorn in blossom, but she had hardly spoken before the woman snatched it from her hand, and threw it out of the door, exclaiming, 'How could you think, ma'am, of bringing that death token into my house?' This strange superstition is supposed to be mysteriously associated with the apparent commingling of life and death, which the Blackthorn presents in early spring, when it



NARCISSUS (*Narcissus poeticus*).
a, plant; *b*, blossom; *c*, section of seed.

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is clothed with its white flowers, but destitute of leaves." In 1877 a gentleman wrote to a Devonshire paper respecting the same kind of superstition, an illustration of which he afforded in the following narrative:—A friend was staying at a farmhouse near Christow, and one day plucked a Daffodil and placed it in his button-hole. On his return he laid the flower on the table; but the servant coming in soon after, demanded who had brought in that Daffodil, adding, "We shall have no ducks this year." The writer adds, "I am informed that a single flower is unlucky for the ducklings; but if a handful is brought in, it is in their favour, and the season will be fortunate." The Red Campion, Herb Robert, Wild Thyme, and Speedwell are also unlucky plants.

Similar superstitions will be noticed again when we come to speak of trees in their relation to the dead. It may be borne in mind that all flowers which were associated with death were not thus unlucky or ill-omened. The reverse was often the case, as we see from the fact that the Rosemary, for example, was used at both funerals and weddings. A quaint writer speaks of a man who wished to be married again on the day of his former wife's funeral, because the Rosemary which was employed for her obsequies would also do for the wedding ceremonies as well! In parts of Germany it is still twined with bridal wreaths, and worn at confirmations, while, on the other hand, it used to be customary in France to put a branch of it in the hands of the dead as they lay in the coffin. The Myrtle, too, while it forms in some places the funeral plant, in others bedecks the brow of the virgin bride, and in Germany is still thus employed. The Saffron even was regarded as a favourable omen when it blossomed on the grave. The Poppy has long been a symbol of death, probably from its narcotic properties, and use in sending persons to sleep. Among the Malays a kind of Basil is reverently strewn over the graves of the dead, although the same plant is regarded as one of the most sacred

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flowers of India, and is extensively imitated in the manufacture of native jewellery. When a woman in Tripoli died, it used to be customary, and may still be so, to procure a large bouquet of flowers, fresh or artificial, and fasten them at the head of the coffin. Upon the death of a Moorish lady of quality, every place was wont to be filled with fresh flowers and burning perfumes; at the head of the body a large bouquet was placed, part artificial, part natural, richly ornamented with silver. Something of this kind of ornament must originally have been in use in England, for we are told that garlands or crowns of silver filigree work are occasionally dug up in distant villages in England, which were employed by our wealthier folk in earlier times in honour of their departed friends. We read that the mausoleum of the royal family at Tripoli is of the purest white marble, and is filled with immense quantities of fresh flowers from time to time, while most of the tombs are dressed with festoons of Arabian Jessamine, and large bunches of various kinds of flowers, such as the Orange, Myrtle, and Rose.

It was formerly the custom to plant, along with the Mallow, Rose, and other flowers already noted, the Asphodel around the tombs of the departed. A French writer, after dwelling with some earnestness on the propriety of such customs, quotes the following inscription, which was found engraved on an ancient tomb: "Without I am surrounded with Mallow and Asphodel, and within I am nought but a corpse." The fine flowers of the latter plant produce grains, which, according to the belief of the ancients, afforded nourishment to the dead. Homer tells us that after the shades of the departed had crossed the Styx—the river which flows around the nether world—they passed over a long plain of Asphodel:

"By the streams that ever flow,
By the fragrant winds that blow
O'er the Elysian flowers;

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By those happy souls who dwell
In yellow meads of Asphodel,
Or Amarantine bowers."

In several places in the north of England, as we learn from the poet Wordsworth and his annotator, it was customary when a funeral took place to fill a basin with sprigs of Box, and stand it at the door of the house from which the coffin was taken. Each person who attended the funeral was in the habit of taking a piece of the shrub, which he carried to the grave side, and threw in when the corpse had been lowered:

"The basin of Box-wood, just six months before,
Had stood on the table at Timothy's door;
A coffin through Timothy's threshold had passed,
One child did it bear, and that child was his last."

In India the Tamarind bears the name of Yamadûtaka, or Messenger of Yama, the god of death and the nether world. As, at the dawn of Christianity, the nuptial wreath was condemned by many writers on account of its having been associated with paganism, so the heathen customs of crowning the dead and strewing their graves with flowers were at first condemned and rejected by the early Christians. But the antagonism to heathenish customs gradually gave way, as their beauty and touching character came more and more to be realized, until eventually the ceremony of crowning the dead even found a place in the Roman Ritual. "The body of the child must be clothed in white, and strewed with fresh flowers and sweet herbs; and a wreath of flowers placed on its head, in token of virgin chastity." In Wordsworth's *Sonnets to Liberty*, we have the following beautiful reference to the custom:

"In due observance of an ancient rite,
The rude Biscayans, when their children lie
Dead in the sinless state of infancy,

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Attire the peaceful corpse in vestments white;
And, in like sign of cloudless triumph bright,
They bind the unoffending creature's brows
With happy garlands of the pure White Rose."

The rite prescribed originally for children only soon extended to any unmarried person of either sex, provided they had not forfeited their good reputation or corrupted themselves by entering into gross sin. Shakspere makes Belarius in *Cymbeline* say:

"Here's a few flowers; but 'bout midnight, more:
The herbs that have on them cold dew o' the night
Are strewings fitt'st for graves. Upon their faces,
You were as flowers, now withered; even as
These herblets shall, which we upon you strew."

Miss Lambert says: "A very touching instance of the intense craving of the human heart to force its way into the unseen world, to give sensible, outward proofs of affection to those who to all appearance have gone beyond the reach of them, came under my own immediate observation only a year or two ago. The mother of a friend of mine died, and whilst she yet lay in her room, an old servant, who had been much attached to her, went a long distance to call, and ask leave to look for a last time on the countenance of his former mistress. The boon was readily granted. Just as he was about to leave the room, he took from under his coat some fresh Snowdrops, that he had carefully guarded there, and reverently laid them on her bosom. Then in a broken, pleading voice, as if fearful that he had taken too great a liberty, he said to her daughter, the sole witness of the act, 'She was so fond of them,' and hurried out of the house. His simple devotion was so spontaneous, so unstudied and reverent, that it was impossible not to be moved by it. And yet it all lay under a rough exterior, and sprang from the impulse of a rude, uncultivated nature." In Italy, if the name of *Fior da morto* is gradually dying out, the love and care of

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the people for the dead is not necessarily to be regarded as declining. As they carry the corpse from the house to its last resting place, flowers in abundance are employed, and beautiful garlands are still placed upon the bier. With ourselves, too, the custom is still fresh, and may the day be far distant, when an observance, which some may regard as the weak expression of the sentimentalist, shall pass away. It tends to mellow the nature, soften the stolid and indifferent heart, and bring us more into sympathy with a state which we must all meet, and for which we should endeavour always to be ready, that we may say with the Apostle, "To die is gain."

We should have left our work very incomplete had we omitted to mention the custom so prevalent in early times of planting the graveyards with trees. There are several trees which have a somewhat sacred character among the Malagasy, for example. These people, inhabitants of Madagascar, have a species of Mimosa, which they call Fàno, and which is frequently found growing over and around the tombs of the Vazimba. The tombs of these ancient people, as well as the trees growing over them, were held in extreme veneration. There is an old superstition respecting the Zahana tree (*Bignonia articulata*), which is exactly similar to some we have already met with among our own islanders. The people of Madagascar say that if any one plants it in his grounds he will meet with an early, if not sudden death. I have remarked in another place that the decay of the Bay-tree was formerly considered as an omen of death and disaster.

> "'Tis thought the King is dead, we will not stay,
> The Bay-trees in our country are all withered."

So wrote Shakspere, and in 1660 Lupton remarked that "If a Firr-tree be touched, withered, or burned with lightning, it signifies

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that the master or mistresse thereof shall shortly dye." A very ancient Cedar still stands in Bretby Park, Derbyshire, concerning which there is a legend that a limb falls from the tree at the death of a member of the family. Such traditions and superstitions are numerous, and I must be content with giving them here a parting glance.

Many are the trees which have been associated with the dead.[1] In earlier times Elder-wood was burned with dead bodies, we are told; and the driver of the funeral hearse has in later years had his whip made of that tree. In the Tyrol an Elder-bush is often trimmed up in the shape of a cross, and planted on the newly-closed grave. If it should come into blossom after that it is a satisfactory augury of the happy condition of the departed —a form of belief we have already found elsewhere. Pliny, and other ancient writers, tell us that the Fir, also, was a funereal tree. There is a legend which teaches that when Atys was metamorphosed into this tree,—a change which the Greeks regarded as common and probable,—Cybele sat under the tree mourning, until the God Zeus promised that it should for ever remain green. The Cypress has always been associated with funerals and the graveyard.

> "In mournful pomp the maidens walk the round,
> In baleful Cypress and blue fillets crowned,
> With eyes dejected and with hair unbound."

This tree is said to have been dedicated by the Romans to Pluto, the god who corresponds with the Yama of the Hindûs. The wood of the Cypress-tree is not liable to the attacks of worms, and is proverbial for its durability. It was on this account that the people of Athens employed it both in making coffins for their heroes and statues of their gods. The imperishable chests containing Egyptian mummies were also made of Cypress

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wood, while the gates of St. Peter's Church at Rome, which are said to have lasted for a period of eleven hundred years, during which time they suffered no decay, were of the same valuable material. Indispensable in the olden time was the sorrowful Yew in the churchyard. Here and there we still see one standing, whose appearance attests its great antiquity, and lends an interest to the scene around it. In one graveyard in the south of Devon is a Yew which has been proved to be nine hundred years old, while in the quiet little churchyard inside the beautiful grounds at Mamhead I have seen another which must have been there several centuries. In another part of the country I have seen a Yew-tree still growing, although entirely hollow, which would require three or four men to span it, and quite that number could stand within the hollow trunk. There have been many surmises as to the reason why the Yew, from the remotest times, should have been planted in these places in particular. The custom was probably brought to us by the Romans, who in turn may have learned it from the Greeks and Egyptians. From long habit the tree acquired a sacred character, and was often planted by the side of a newly-built church. It may have been considered an emblem of resurrection and life, from its never-failing verdure, and the great age attained by it; or it is possible that in some cases it was planted as a protection from storms. This idea receives some confirmation from the fact that there is an old statute of Edward I. which requires trees to be placed in churchyards to defend the church from high winds, the clergy being allowed to cut them down for repairing the chancel when necessary. On the other hand, the Yew is very slow of growth, and the noble Elm, or the Lime, is often used apparently for this very purpose. This latter tree was a favourite with our forefathers for planting in avenues, both on account of its rapid growth, and also for the sweetness and delicious

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scent of its flowers. To its use as a protection Shakspere refers:

"All prisoners
In the Lime grove, which weather-fends your cell."

Some have thought that the Yew was planted in churchyards for the purpose of supplying branches on Palm Sunday. In the place of the Palm we have had to be content with the use of Willow or Yew. In consequence of this we find the Yew still called Palm in some places—a name also applied to the Willow for the same reason. In the churchwarden's accounts of Woodbury, in Devonshire, we find a note dated about a hundred years ago (in 1775) which informs us "That a Yew or Palm tree was planted in the churchyard, ye south side of the church, in the same place where one was blown down by the wind a few days ago." There is yet another conjecture which deserves notice. It has been generally believed that, in the days preceding the invention of gunpowder, when the practice of archery was so important that every English hamlet had to supply its archers and their bows for the defence of the country, the churchyard Yew was largely used, and cultivated for the purpose of supplying wood for these implements of war. It appears, however, that the ancient laws and writings on the subject make mention rather of the use of foreign materials for these purposes; the home-grown wood being considered inferior in strength and quality to that which came from abroad. That this was the kind of wood employed, however, we learn again from Shakspere, who says:

"Thy very beadsmen learn to bend their bows
Of double-fatal Yew against thy state."

It was double-fatal, inasmuch as the leaves and fruit-seeds are poisonous, and the bow of the warrior is the instrument of death. Drayton says the best bows were those made of Spanish Yew;

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and we find that such weapons would fetch three times the sum obtained for a bow of English Yew. It is enough for our purpose to notice that by some means or other the Yew, like so many other trees, has become associated with the dead, and the fact that such plants are still employed on individual graves leads us to think that they speak of a "sure and certain hope" of a glorious resurrection.

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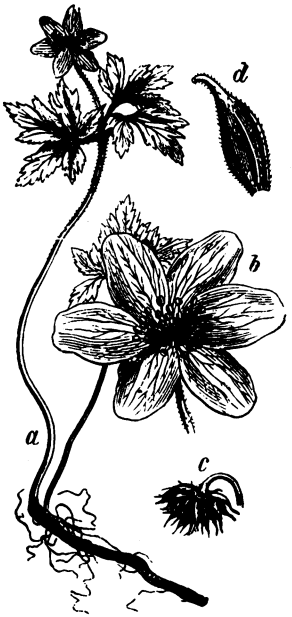

WOOD ANEMONE (*Anemone nemorosa*).
a, plant; *b*, flower; *c*, *d*, seed.

CHAPTER XX.

WREATHS AND CHAPLETS.

WE have, in other parts of this work, called frequent attention to the use of garlands for bridal and other ceremonies, but their use is, and has been, so extensive, that we are constrained to treat the subject more fully in a chapter by itself. The use of crowns and garlands, says M. de Gubernatis, when speaking of plant-mythology, is as ancient as the first solar myth. As the sun appeared like the crowned head of a prince, or like a god bedecked with a halo of glory, so it became customary to assign to gods and kings alike the use of crowns. Then sprung up other customs; the exclusive right to use these

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symbols is early taken from gods and princes; and heroes, poets, and virgins soon appear in the same attire. In Greece and other countries the bridegrooms were regarded, during the days of rejoicing which preceded the marriage, as though they were actual princes, and indeed, asks one, "are they not truly the veritable princes of their generation?" In his "Muses' Elysium," our poet Drayton has made a poesy of wreaths, so to speak; and we cannot do better than introduce our present subject with his lines:

"The garland long ago was worn,
As Time pleased to bestow it;
The Laurel only to adorn
The conqueror and the poet.

"The Palm his due who, uncontroll'd,
On danger looking gravely,
When fate had done the worst it could,
Who bore his fortunes bravely.

"Most worthy of the Oaken wreath
The ancients him esteem'd
Who in a battle had from death
Some man of worth redeem'd.

* * *

"A wreath of Vervain heralds wear,
Amongst our garlands named;
Being sent that dreadful news to bear,
Offensive war proclaim'd.

"The sign of peace who first displays
The Olive wreath possesses;
The lover with the Myrtle sprays
Adorns his crispèd tresses.

"In love the sad forsaken wight
The Willow garland weareth;
The funeral man, befitting night,
The baleful Cypress beareth.

"To Pan we dedicate the Pine,
Whose slips the shepherd graceth;
Again the Ivy and the Vine
On his swoln Bacchus placeth."

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The Laurel, the first plant here mentioned, has become celebrated in more ways than one. From it we draw one or two very important words in our national vocabulary. "How many grand and delightful images does the very name of this tree awaken in our minds! The warrior thinks of the victorious general returning in triumph to his country, amid the shouts of an assembled populace; the prince thinks of imperial Cæsar; the poet and the man of taste see Petrarch crowned in the Capitol. Women, who are enthusiastic admirers of genius in any shape, think of all these by turns, and almost wonder how Daphne could have had the heart to run so fast from that most godlike of all heathen gods, Apollo. It is said that, turning a deaf ear to the eloquent pleadings of the enamoured god, she fled, to escape his continued importunities; he pursued, and Daphne, fearful of being caught, entreated the assistance of the gods, who changed her into a Laurel. Apollo crowned his head with its leaves, and commanded that the tree should be ever after held sacred to his divinity. Thus it is the true inheritance of the poet; but when bestowed upon the conqueror is only to be considered as an acknowledgment that he deserves immortality from Apollo's children." That the poet has long been entitled to the Laurel wreath we learn from the word which we apply to our most famous living poet. In early times this "Poet Laureate" was an officer of the royal household, and, it is presumed, was appointed to his post on account of his poetic talent, his business being to compose odes on the birthdays of the sovereign and royal family, and at New Year's tide. Thus Chaucer:—

> "For one lefe givin of that noble tre
> To any wight that hath done worthily
> (An it be done so as it ought to be)
> Is more honour than anything erthly."

Petrarch has sung most sweetly of the Laurel in his soft Italian

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songs; and his words are particularly touching on account of the graceful tribute which he pays to Laura, on whose name he seems never to be tired of playing. From the custom which prevailed in some places of crowning the young doctors-in-medicine with this plant when in berry (*bacca lauri*), it has been supposed that the term Baccalaureat, Bay-laureat, or Bachelor originated.[1] This, however, is the result of some confusion, as will be seen by reference to the authors quoted in the notes. We now have the word Bachelor associated with the arts and sciences generally. The Laurel or Bay was formerly in great esteem with physicians, who regarded it as a panacea for all the ailments of their patients. The statue of Esculapius (the god of medicine) was adorned with a wreath made from its leaves. The poet Brown tells us that "Baies" (the word is always in the plural form in old authors) "being the materials of poets' ghirlands, is supposed not subject to any hurt of Jupiter's thunderbolts, as other trees are:—

> "'Where Bayes still grow (by thunder not struck down),
> The victor's garland and the poet's crown.'"

It was also supposed that the Bay-tree resisted lightning, and we are told that Tiberius, who was very much terrified in a storm, was wont to crouch under his bed and shade his head with the branches of this plant to preserve his life! He was also in the habit of wearing a garland or sprig of it for the same purpose, as well as for his triumphal crown.

We shall be prepared to learn that Shakspere has not overlooked the Bay and Laurel. In one place there are made to enter, "solemnly tripping one after another, six personages clad in white robes, wearing on their heads garlands of Bays, and golden vizards on their faces, branches of Bays or Palms in their hands" (*Henry VIII.*, Act iv., sc. 2); and elsewhere—

> "Marry, come up, my dish of chastity with Rosemary and Bays."

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Here reference is made to the custom of bedecking the chief dish at festive gatherings with garlands of flowers and evergreens. But there is some difficulty in saying what tree is meant in these passages. "The Bay-tree had been too recently introduced from the south of Europe in Shakspere's time to be so used to any great extent, though the tree was known long before; for it is mentioned in the Anglo-Saxon vocabularies by the name of Beág-beam—that is, the *Garland* tree; but whether the Beág-beam meant our Bay-tree is very uncertain." We are not much helped in the inquiry by the notice of the "flourishing green Bay-tree" in the Psalms, for it seems very certain that the Bay-tree there mentioned is either the Oleander or the Cedar, certainly not the *Laurus nobilis*. The true Bay is probably intended by Spenser in the following lines:—

> "'The Bay,' quoth she, 'is of the victours borne,
> Yielded them by the vanquisht as theyr meeds,
> And they therewith do Poetes' heads adorne
> To sing the glory of their famous deeds.'"
>
> "Amoretti,"—Sonnet xxix.

And in the following passage (written in the lifetime of Shakspere) the Laurel and the Bay are both named as the same tree:—

> "And when from Daphne's tree he plucks more Baies,
> His shepherd's pipe may chant more heavenly lays."

Shakspere has three or four references to the Laurel and its use in garlands for poets and warriors; or as Spenser says:—

> "The Laurel, meed of mightie conquerors
> And poets sage."

Thus we read of Andronicus coming "bound with Laurel boughs," while the "prerogatives of age (are) crowns, sceptres, Laurels."

> "To whom the heavens in thy maturity
> Adjudged an Olive branch and Laurel crown,
> As likely to be blest in peace and war."

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At the Swedish universities the Masters of Arts are still adorned with a wreath of Laurel on the day of their promotion; and hence "to receive the laurel-wreath" is equivalent to "taking the degree." In Russia, Laurel wreaths used to be presented to literary men, as we learn from the following passage:—"One of Krilof's most graceful fables. *The Corn-flower*, has reference to the kindness shown to him by the Empress, during a dangerous illness, from which he was not expected to recover. Some flowers which Her Majesty sent to him at this time were so much prized by the poet, that he requested they might be buried with him; and they were, in fact, placed in his coffin, together with the Laurel wreath presented to him by the authors of Russia at the celebration of his jubilee."

We turn now to the "Oaken wreath" of which Drayton speaks. "He comes the third time home with the oaken garland," says Shakspere. The Oak was consecrated to Jupiter, because it had sheltered him at his birth. This fact is also referred to by the classical writer just quoted: "I found him under a tree like a dropped acorn," says one; to which the reply is, "It may well be called Jove's tree, when it drops forth such fruit" (*As You Like It*, iii. 2). A wreath of green Oak was given by the Romans to him who saved the life of a fellow-citizen in battle. It was called the Civic Crown. He who possessed it had the privilege of wearing it whenever he chose; and when, thus crowned, he entered any assembly, every one present, not even excepting the senators, were obliged to rise in honour of his garland. He had also the advantage of being exempt from civil burdens and imposts from the time he received it. The victims offered in the sacred Druidic groves of ancient Britain were crowned with Oak-leaves, the funeral pile being also made of the same hallowed wood. When war was ended, it was customary in early times to place on the sword wreaths of Oak or Myrtle. As these two trees are thus intimately

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associated, it may be well here to bring them together. In the "Descent of Liberty" we read:—

> "Never look'd the Bays so fit
> To surmount two eyes of wit,
> * * * * *
> Nor the Oak to crown a sword
> For a nation's rights restored."

The Myrtle was regarded as the symbol of authority at Athens, and a wreath made of its leaves was worn by the magistrates. Possibly this may have been on account of the Myrtle being used for making implements of war, as Yew formerly was with ourselves. It was the emblem of Mars, the god of war, whence warriors were crowned with its branches; and the swords of two of the great soldiers of Greece were wreathed with Myrtle when they freed their country from hereditary monarchy. The exploit of these two heroes was a favourite subject of the odes, with which the musical Athenians enlivened their entertainments. Aristophanes makes frequent allusion to the affection and esteem in which they were held, and the following lines, from a poem still preserved, are esteemed among the noblest specimens of the productions of Kallistratus, an Athenian orator, whose skill in speech is said to have excited the emulation of Demosthenes:—

> "I'll wreath my sword in Myrtle-bough,
> The sword that laid the tyrant low,
> When patriots, burning to be free
> To Athens gave equality.
>
> Harmodius, hail! though reft of breath,
> Thou ne'er shalt feel the stroke of death;
> The heroes' happy isles shall be
> The bright abode allotted thee.
>
> I'll wreath the sword in Myrtle-bough,
> The sword that laid Hipparchus low,
> When at Minerva's adverse fane
> He knelt and never rose again."

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Harmodius was the name of one of the heroes, Aristogiton that of the other. The happy isle of the hero is said to be situated at the mouth of the Danube, and consecrated to Achilles, his tomb being still visible there. Thus Moore, also, in *Lalla Rookh*, represents the young hero as continuing the indolent and effeminate luxury around him, when he breaks out in enthusiastic admiration of the Greeks:

> "Oh! not beneath the enfeebling, withering glow
> Of such dull luxury did those Myrtles grow
> With which she wreathed her sword, when she would dare
> Immortal deeds."

Virgil reckons the Myrtle next to the Laurel. Davidson gives his words in the following lines, "And you, ye Laurels, I will crop; and thee, O Myrtle, next (in dignity to the Laurel); for thus arranged, ye mingle sweet perfumes." From being the emblem of Mars, the Myrtle was transferred to Aphrodite, because, after coming out of the sea, as she sat drying her hair, she was pursued by satyrs, and found refuge in a Myrtle thicket.

The Olive has ever been the symbol of peace. It is so to-day in China; it was so among the Jews, Greeks, and Romans, and we still regard it as such. In the Mishna we find reference to the wreath of Olive which was set on the head of the ox that went before the bearers of first-fruits to Jerusalem, to be offered as a sacrifice of peace. The Greeks had a custom, long retained by the Athenians, of carrying to their neighbours' houses at New Year a branch of the Olive-tree, and even ambassadors bore the same in their hand, as an expression of their peaceful intention, as we learn from the poet Ovid. In the historic gardens of Greece the Olive is pre-eminent. Near Jerusalem was the Mount of Olives; and the name of the garden in which Christ suffered is probably associated with the same plant. Peace is always represented by either a branch or a crown of Olive. The Periwinkle is said to have derived

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its name from its being employed in making chaplets. Thus we read in the "Ballad against the Scots" that,

"A garlande of Pervenke set on his heved."

But though the Periwinkle has been employed for wreaths, and is still so employed for those placed on the graves of the departed, it is doubtful whether this fact gave birth to the name, as some have supposed. It more probably arose from the plant's habit of winding round, or rather creeping over, and thus subduing other plants.

In another chapter I have had again to refer to the Periwinkle, and the custom of weaving it into garlands for the dead. It was with this flower that Simon Fraser was crowned in mockery, when on his way to be executed. "He was the eldest son of Simon Fraser, a faithful adherent of Sir William Wallace. His death [in 1306] was as ignominious as his valour and patriotism had been great. He was carried to London heavily ironed, and his legs tied under his horse's belly; and as he passed through the city a garland of Periwinkle was in mockery placed on his head." The common Ground Ivy (*Nepeta Glechoma*), which also bears the name of Alehoof, has some association with garlands. Various theories have been started to account for this name Alehoof; but that by which it is known both in Greek and Latin means "Earth-crown." Some suppose that "hoof" is from the Anglo-Saxon *hufe*, a crown, and that the name was given in allusion to the chaplet which crowned the ale-stake at inns in olden times. That garlands were thus employed we have abundant proof. Chaucer says:

"A gerlond hadde he sette upon his heed,
As gret as it were for an ale-stake."

Sometimes the "gerlond" gave place to a branch of a tree, which was fixed up at a door to show that liquors were to be obtained within. It is still customary in some parts of England

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thus to decorate the signboards and posts of public-houses on certain occasions, as I witnessed only recently. It is supposed that from this custom sprang the use of the proverb, "Good wine needs no bush." Speaking of this custom, Aubrey introduces us to the Ivy, and its various uses in garlands. He says: "The Tavern-bush is dress't with Ivy, which is derived from that of Bacchus" (as Drayton teaches us in the lines already quoted), "who was hid by his aunt Ino with Ivy-leaves in his cradle, that Juno might not find him. . . . The dressing the tavern bush with Ivy-leaves fresh from ye plant was the custome forty years since, now generally left off for carved work." He adds: "Also the Thyrsi, the speares of ye Bacchanalians, were adorned with Ivy." Leaves, branches, and wreaths of Ivy were long since used for decorating churches and houses at Christmas-tide, a custom which was forbidden by one of the early Councils on account of its pagan associations. Prynne says with reference to this decree forbidding the early Christians "to decke up their houses with lawrell, yvie, and greene boughes (as we use to doe in the Christmas season)"—

> "At Christmas men do always Ivy get,
> And in each corner of the house it set;
> But why do they then use that Bacchus-weed?
> Because they mean, then, Bacchus-like to feed."

An ancient Greek writer refers to this custom when he says: "Let us not celebrate the feast after an earthly, but an heavenly manner; *let not our doors be crowned*," etc. Polydore Vergil remarks that "Trimmyng of the temples, with hangynges, floures, boughes, and garlandes was taken of the heathen people, whiche decked their idols and houses in suche array"; a remark which is fully borne out by our knowledge of ancient and modern customs among heathen peoples.

In like manner it was once customary to make garlands of choice flowers and place them around the candles burnt in the

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churches on important occasions. Notices of wreathing candles are plentiful in the old account books of the churchwardens. The parochial accounts of St. Margaret's, Westminster, have supplied the antiquary with many valuable items, and from them we learn that the sum of vij^{d} was "payde for flowers for the torches on Corpus Christie Day," while xx^{d} was on another occasion "payde for garnyeshyng of the sayde torchis," and iiij^{d} "payde for flowres the same day." St. John's Day, coming at the height of summer and supplanting the great festival of solar worship, was at all times and everywhere in Europe commemorated with a symbolic and abundant use of flowers. The Tailors' Guild at Salisbury was under the patronage of this saint; wherefore they decreed "that the two stewardis for the time being, every yere, shall make and sette afore Seynt John ye Baptist, upon the awter, two tapers of one lb. of wex, and a garland of Roses, to be sette upon Seynt John's hed, and that the chaple be strewed with green rushes." On Shrove Tuesday the children in some places still make small garlands of flowers and carry round to the neighbouring houses, just as they would the May-garland. This latter kind of show has already died out in many parts of the country, but in Sussex the young people all busy themselves for a day or two before May-day in going round to their friends and soliciting gifts of flowers. Every one tries to add something to the store collected, and they are then arranged on hoops. Sometimes the hoops are used singly; but, if flowers are plentiful, two hoops are fastened together so as to form, when dressed, a perfect ball of bloom. A stick is placed through the hoops, and a cloth thrown over the whole, to hide the flowers from the public gaze; and thus equipped the fair maidens start off to exhibit their May garlands from house to house.

The Marsh Marigold used to be employed on May-day by the country people for strewing before their doors, and weaving into

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garlands; and the poet Keats refers to the use of other flowers at this time for bedecking the Queen of May:

> "Gay villagers, upon a morn of May,
> When they have tired their gentle limbs with play,
> And formed a snowy circle on the grass,
> And placed in midst of all that lovely lass
> Who chosen is their queen;—with her fine head
> Crowned with flowers, purple, white, and red."

As the Hawthorn is in full blossom to grace the brow of Flora, it is not surprising that our older poets preserve to us abundant allusions to the use of this flower for wreaths and garlands of various kinds. On May-day it was employed with other flowers in adorning the doors, posts, and other parts of houses and churches, just as at Christmas-tide Holly is employed still. In Spenser's *Shepheard's Calendar* we find reference to this custom:

> "Youth's folk now flocken everywhere,
> To gather May-baskets and smelling Breere;
> And home they hasten the posts to dight,
> And all the kirk-pillars ere day-light,
> With Hawthorne buds, and sweet Eglantine,
> And girlonds of Roses, and Sops-in-wine."

Elsewhere he associates the same flower with the garlands used on this festive day, for in earlier times the day was one of real rejoicing and pleasure-seeking:

> "And forth goth all the Courte both most and lest
> To fetch the flouris fresh, and braunch and blome,
> And namely Hauthorne brought both page and grome,
> With fresh garlandis, party blew and white,
> And than rejoysin in their grete delight."

The reader will have noticed how differently the word garland is spelt in various places, the poet using now one form, now another, according to the requirements of the metre.

Customs similar to those formerly observed by us on May-day

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were also observed on the Continent at various seasons of the year, when the use of garlands was again prominent. On Ascension Day the girls in more than one part of Germany are said still to twine garlands of white and red flowers, and hang them up in the dwelling-room, or over the cattle in the stable, where they remain till replaced by new ones the next year. At the village of Questenberg in the Hartz mountains (as we learn from Grimm and others), the lads carry an Oak up the castle-hill which overlooks the whole district, on the third day in Whitsuntide. Having set it upright, they fasten to it a large garland of branches of trees plaited together and as big as a cart wheel. Then they all shout "The garland hangs!" and dance around the tree on the hill-top. Both tree and garland, as in the former case, are renewed every year. The origin of this custom is doubtless akin to that formerly observed in our own country in Rogation week (the next but one before Whitsuntide), when processions perambulated the parishes marking the boundaries and invoking a blessing upon the crops. In consequence of this, Gerarde, speaking of the Rogation-flower, says: "The maidens which use in the countries to walke the procession, make themselves garlands and nosegaies of it."

Among the Romans the Anemone was held in great estimation "for the purpose of forming wreaths for the head," and there is scarce any flower better calculated to be artificially imitated for the purpose of ornamenting the temple of Venus; for, as its flowers are of such various colours, the Venuses of every tint, from the blackest child of Africa to the fairest daughter of Britain, may suit their complexions by wreaths of Anemones. It may be here remarked that one of our commonest, and I think prettiest, of spring-flowers, the Cyclamen, derives its name from its use among the Greeks in the formation of garlands or wreaths. Some, however, think that the name, like that of Coronilla, merely alludes to the peculiar circular form of the bulbous root, the leaves, or the

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flowers. But it does not seem to us that any of these points are sufficiently striking in that plant to merit for it this special name. In another chapter I have referred to the use of the Willow for garlands. Here we may add one or two notes more on the same subject. In Herrick's *Hesperides* occurs the song "To the Willow Tree," in which the following stanzas are found :—

"Thou art to all lost love the best,
The only true plant found ;
Wherewith young men and maids distrest
And left of love are crown'd.

"When once the lover's Rose is dead,
Or laid aside forlorne,
Then Willow-garlands 'bout the head
Bedew'd with tears are worne."

Elsewhere we read of a lover who sings to his lady, and gets as his answer "A Willow garland flung downe." Three hundred and fifty years ago the following song on the Willow-garland was already wont to be sung :

"All a grene Wyllow, Wyllow, Wyllow,
All a grene Wyllow is my garland.
Alas ! by what meane may I make ye to know
The unkyndnes for kyndnes, that to me doth growe ?
That wone who most kynd love on me shoold bestow,
Most unkynd unkyndness to me she doth show,
For all a grene Wyllow is my garland."

Garlands have long been in use for sacrificial purposes, as well as for decorating idols and saints. (At the Spartan festival in honour of Hyacinthus, crowns of Ivy were given.) We read continually of the victims being led to the altar bedecked with wreaths. At the celebrated Hindu ceremony called Açvamedha, or the Sacrifice of the Horse, the pillars of the altar on which the sacred animal is to be offered are covered with branches of Palm

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or Mango, bells, *châmaras* (cows' tails), and garlands of flowers. The person who is to make the sacrifice, accompanied by a number of assistants, enters the building, while portions of the Sacred Vedas are being recited. Twenty-one posts are fixed in the earth, each adorned with garlands; and to one of these the animal is made fast. After all the necessary preliminaries have been gone through, the victim is slain, and the flesh burnt in honour of the gods. Human victims were wont to be sacrificed but a few years since in the Indian Empire, and ere they were led to the altar garlands of choice flowers were placed about their necks. This custom of bedecking victims prevailed in Egypt also in olden times, and in many other countries.

As an illustration of the way in which Christianity carries in its train its long-observed customs, we may quote a few lines from Mrs. Brassey's "Voyage in the Sunbeam," in which, speaking of a place in Hawaii, she says: "Everything at this inn is most comfortable, though the style is rough-and-ready. The interior is just now decorated for Christmas, with wreaths, and evergreens, and ferns, and bunches of white Plumes, not unlike *reva-reva*, made from the pith of the Silver-grass." But the native custom of the island of Hawaii, which the same writer describes in the same chapter, is exceedingly pretty. She says: "Having arranged this matter (of accommodation), we went for a stroll, among neat houses and pretty gardens, to the suspension bridge over the river, followed by a crowd of girls, all decorated with wreaths and garlands, and wearing almost the same dress as we had seen at Tahiti—a coloured long-sleeved loose gown, reaching to the feet. Whenever I stooped to look at a view, one of the girls would come behind me and throw a *lei* of flowers over my head, fasten it round my neck, and then run away, laughing, to a distance, to judge of the effect. The consequence was, that before the end of our walk I had about a dozen wreaths of various colours and lengths hang-

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ing round me, till I felt almost as if I had a fur tippet on; they made me so hot, and yet I did not like to take them off for fear of hurting the poor girls' feelings." This use of wreaths and chaplets for purposes of personal adornment was common among the Egyptians at a very early period, the favourite flowers for this purpose having been the Papyrus and the Lotus. Many other flowers and leaves were, however, employed, among which the following have been enumerated—the Chrysanthemum, Acacia, Bay-tree, Olive, Convolvulus, Anemone, and others. Plutarch tell us that when a king of Sparta once went on a visit to the Egyptian court, he was so delighted with the chaplets of Papyrus sent him by the king, that he took some of them back with him to his native land. At social gatherings a Lotus or other flower was presented to each guest, just as at the present day it is customary in the East to place a Rose-bud or "button-hole" in the finger-bowls, before passing them round the table. "Servants next brought necklaces of flowers, chiefly of the Lotus; and if we remember that this was done as a mark of respect, the suggestion that Pharaoh simply observed the custom in kingly fashion when he put a chain of gold round Joseph's neck, will not seem fanciful as it otherwise might. A garland was also put round the head, to which a single Lotus-bud or a full-blown flower was so attached as to hang down the very centre of the forehead. Sometimes a cluster of blossoms occupied the place of the single bud or blossom. Lotus-flowers made up into wreaths and other devices were suspended on stands placed about the room; whilst servants were constantly employed to bring other flowers fresh from the garden to supply the guests anew, as their bouquets and garlands faded; attendants, too, were employed to hold flowers for the guests to smell. They sometimes crowned the bowl with wreaths of flowers; and a vase filled with blossoms of the Lotus was, Sir G. Wilkinson says, frequently placed on a stand before the

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master of the house, or presented to him by an attendant." This writer is of course one of the greatest authorities on matters of Egyptian social life, and his "Manners and Customs of the Egyptians" contains a great deal more information on this subject. In his new and valuable "History of Ancient Egypt," Professor Rawlinson continually acknowledges his obligations to Sir G. Wilkinson's works when he has to treat of flowers and plants, and to the same author we must admit our indebtedness for much of our own knowledge of Egyptian life. In their offerings to the gods people delighted in presenting bouquets and garlands of Lotus and Papyrus, while sometimes a single flower would be offered, at others whole basketfuls.

Our own country has not been behind the rest of the world in its love of flowers for personal adornment. Gerarde mentions the beautiful-scented Pink as being in his time highly esteemed "to deck up gardens, the bosoms of the beautiful, garlands, and crowns for pleasure." The modern custom of wearing wreaths, flowers, and leaves on bonnets, hats, and head-dresses is only what might be called a survival of the older custom of going direct to nature herself. In China I have seldom seen the ladies wear any other head-dress than that which is formed of natural flowers, and the variety of methods and ways in which they are arranged is truly astonishing. Moore, who is so well known to us by his *Lalla Rookh*, speaks of the Amaranth as being used for decorating the hair in the East, a purpose for which it is peculiarly well adapted. He tells us of

> "Amaranths such as crown the maids
> That wander through Tamara's shades."

A note further informs us that the people of the Batta country, in Sumatra, or Tamara, when not engaged in war, lead an idle, inactive life; passing the day in playing a kind of flute, crowned with garlands of flowers, among which the Globe Amaranth, a native of

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the country, mostly prevails. From a passage in "Don Quixote" one may suppose that the same flowers were worn by Spanish ladies in the time of Cervantes, for that hero suddenly came upon two beautiful females whose heads were "crowned with garlands of green Laurel, and red Flower-gentles interwoven." Bright flowers are preferred by some races, highly-scented ones, even if colourless, by others. In China the Jasmine is a favourite, but in Tasmania white, red, and blue flowers are used for personal decoration. The South Sea Islanders revel in garlands and nosegays. The Indians of America do not come behind in their taste for this kind of adornment. "Flowers stuck into the rude head-dress, or woven into festoons for wreaths and girdles, form one of the earliest and most natural ornaments." Among our fellow-countrymen and women the Daisy used to be worn at the tournament by the knight in his scarf, and in wreaths adorned the brows of their fair ladies:

> "In his scarf the knight the Daisy bound,
> And dames at tourney shone with Daisies crown'd."

The heads of the Roman priests were sometimes garlanded with Vervain, the sacred and magic herb. Drayton, who must have been a great lover of flowers, says:

> "The curious choice Clove July-flower,
> Whose kinds hight the Carnation,
> For sweetness of most sovereign power
> Shall help my wreath to fashion,
> Whose sundry colours, of one kind,
> First from one root derived,
> Them in their several suits I'll bind,
> My garland so contrived."
>
> *Fifth Nympal.*

For many of the notices which follow I am indebted to Miss Lambert's able articles on "The Ceremonial Use of Flowers," which appeared in the *Nineteenth Century Review*. In the

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early days of Christianity the use of wreaths, whether bridal or other, was forbidden because it was so intimately connected with the excesses of heathen feasts. Tertullian chiefly rested his contention against all manner of crowns on the ground that they were based on falsehood and idolatrous worship. The use of wreaths, it was argued, was manifestly a violation of the intentions of nature, because the organs provided to convey to the soul of man the special enjoyment attached to the Divine gift of flowers, which were the peculiar, or at least principal material of wreaths, are the organs of sight and smell. With sight and smell, then, says Tertullian, make use of flowers; that is, do not place your crowns and garlands on the tops of your heads where you can neither see them nor smell their fragrance, but let them have the place where both can be enjoyed. Lay them in your bosom (as Chaucer says the ladies of his day were wont to do) if they are so pure; strew them on your couch, if they are so soft; and consign them to your cap, if they are so perfectly harmless. Have the pleasure of them in as many ways as they appeal to your senses. But what taste for a flower, what sense for anything belonging to a crown but its band, have you in the head, which is able neither to distinguish colour, nor to inhale sweet perfumes, nor to appreciate softness? The same writer remarks that God did not object to flowers being placed on the bosom or couch or cup, but he quite overlooks the references in Wisdom and Isaiah to festal wreaths, and concludes that the people of God never indulged in the use of them, either on the occasion of public rejoicing or to gratify criminal luxury. Clement of Alexandria likewise found fault with the custom of placing wreaths and garlands on the head. He says: "Do not encircle my head with a crown, for in spring-time it is delightful to while away the time on the dewy meads, while soft and many-coloured flowers are in bloom, and, like the bees, enjoy a natural and pure fragrance. But to

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adorn oneself with a 'crown woven from the fresh mead,' and wear it at home, were unfit for a man of temperance. For it is not suitable to fill the wanton hair with Rose-leaves, or Violets, or Lilies, or other such blossoms, stripping the sward of its flowers." In spite of all this declamation on the part of these prominent figures of early Church history, however, the graceful practice was revived with a significance higher than it ever had before.

Wreaths of flowers have sometimes been worn around the neck as an amulet or charm, just as little bags of camphor are still worn in country places to guard against or ward off fever and measles or small-pox. Vervain was one of the flowers so employed. By the Greeks and the French it was known as a sacred herb, and was used not only as an amulet, but also to cure venomous bites and various diseases. Its reputation was sufficient in the time of Ben Jonson for him to write:

> "Bring your garlands, and with reverence place
> The Vervain on the altar."

An English writer has also recommended that the root be tied with a yard of white satin-riband round the neck, there to remain till the patient recovers; and Mr. Conway says children may still be seen in some places with the plant twined about their necks. The ancient Persian magi made great use of this plant in their worship of the sun, always carrying branches of it in their hands as they approached the altar. It was one of the plants dedicated to the goddess of beauty, while Venus wore a crown of Myrtle interwoven with Vervain. Roman ambassadors or heralds-at-arms also wore crowns of Vervain when they went out to proclaim war, or bid their enemies defiance; a custom to which Drayton refers in the lines already quoted. Vervain "was sacred to the god of war; representing his more merciful mood, possibly because it loves human dwelling," says Mr. Conway; but we fail to see

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the force of this. The Germans are said to have until quite recent times presented a wreath of Vervain to the newly-married bride, as if to put her under the protection of Venus the Victorious. The history of the plant, and of its name as well (if it be from the same root as *brahman*, as Professor Max Müller suggests), is full of interest.[2]

From what I have already said we shall be prepared to endorse the words of Miss Lambert when she states that "throughout Polynesia the natives have invariably shown a great fondness for flowers, and all books of travel tell of the grace of garlands woven by them to be worn round the head and neck on various occasions of religious solemnity or social rejoicing." The Tahitians, who could not keep their dead long, covered them with the choicest cloth decked with wreaths and garlands of the sweetest flowers then in bloom. When bodies were embalmed, fruits and garlands of flowers were daily deposited in front of the altar erected near the corpse. "Turner mentions a curious custom existing in New Caledonia, when he visited it early in the present century, in connection with the prevailing belief in disease-makers. If a man was suspected of witchcraft, and supposed to have caused thereby the death of several persons, he was formally condemned. Immediately after sentence had been passed on him, a great festival was held, during which the criminal, decked with a garland of red flowers and shells, and his face and body painted black, dashed into the midst of the assembled people, and, jumping over the rocks into the sea, paid the penalty of his supposed crime by the forfeiture of his life." In Tonga wreaths of *ifi* leaves were worn around the neck as a token of respect and humility. At the *Ináchi*, a kind of festival of the first-fruits, all the Tongan men and women who walked in the procession wore wreaths of flowers; while at their wedding festivities the guests wore garlands in common with the bride. Curious customs existed also (and perhaps still exist)

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in Mexico, in connection with various deities, when garlands of flowers were very prominent features in the adornings of the devotees.

As floral garlands have long been employed for personal adornment, for bridal and funeral ceremonies, and for bedecking the victims offered in sacrifice, so we find them largely employed as decorations for statues and images. The great sun-god of the Egyptians, Ra, is represented in old papyri as having an altar heaped up with flowers. Sometimes, as already stated, they were laid in basketfuls on the altars; at other times wreaths and garlands adorned both the altar and the image, the statues of the gods being crowned with them. The flower called *Helichrysos* was in great request for these wreaths, both on account of its beautiful golden (*Chrysos*) colour, and because it does not fade. The same reason leads us to prefer the use of this flower under the name of Immortelles, or Everlastings (*Gnaphalium*) for funeral wreaths. At the annual Festival of the Shrines, which in Egypt took the place of the custom still observed in China under the name of *Pei-shán*, flowers were specially required, both for decorating the shrines and statues of the gods carried in procession, and also for the sacrificial ceremonies that followed. Somnus, the god of sleep, was always represented crowned with Poppies, or lying surrounded by them; and while the garland which bedecked Ceres, the goddess of grain, was made of those flowers interwoven with Barley or bearded Wheat, Poppy seeds were offered to her in the sacred rites, to secure the prosperity of the crops.

When we read of the people of Lystra and their strange conduct towards the Apostles, we are reminded that the people of the times crowned victims, altars, priests, ministers, and even doorways with wreaths and garlands. The Apostles had wrought a miracle in the midst of an excitable and superstitious people, and they at once exclaimed, "The gods are come down to us in the

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likeness of men. And they called Barnabas, Jupiter; and Paul, Mercurius, because he was the chief speaker. Then the priest of Jupiter, which was before their city, brought oxen and garlands unto the gates, and would have done sacrifice with the people." Some have thought the words mean "garlanded-oxen," or oxen decked out with flowers, symbolizing thereby their character as victims. But since wreaths were so largely employed in decorating the gateways, temples, and persons of the gods, it is more than probable that the wreaths were for one of these latter purposes. We read much in Jewish works about the "crowning of the first-fruits," and the best authorities on the subject think that we are to understand by this expression that various methods were adopted for carrying out the custom, including the use of wreaths and garlands of flowers. This opinion has been formed on the ground that various forms of crowning for the various conditions of first-fruit offerings obtained among contemporary heathen nations, who heaped up the first-fruits in the form of a crown, or at other times placed a crown or garlands of flowers on the top of the offerings. It was held to be a pious and religious act to crown all things which were thus employed in sacred worship. In proof of the antiquity of this custom of crowning victims by the Jews, Spencer quotes the following passage from the works of Philo: "Fire went forth from heaven and consumed all things that were on the altar, victims and chaplets." In the Apocrypha we have an interesting passage bearing on the lavish use of flowers made up into the form of wreaths by the ancient Hebrews. It is in Wisdom ii. 6 *sqq.*: "Come on, therefore; let us enjoy the good things that are present; and let us speedily use the creatures like us in youth. Let us fill ourselves with costly wine and ointments: and let no flower of the spring pass us by: *Let us crown ourselves with Rose-buds, before they are withered.*" Again, in the Book of Isaiah we have another reference to the same indulgence: "Woe to the

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crown of pride of the drunken of Ephraim, and to the fading flower of its splendid ornament. . . . With feet they tread down the proud crown of the drunken of Ephraim; and it happens to the fading flower of its splendid ornament, which is upon the head of the luxuriant valley, as to an early fig before it is harvest. . . . In that day will Jehovah of Hosts be the adorning crown and the splendid diadem to the remnant of His people." Flowers were used by the Jews, again, in times of public rejoicing, and when they wished to show marked honour to individual persons. They were also aware that the same custom existed among other nations. In the third chapter of the Book of Judith we have reference to this custom. Ambassadors are sent to Holofernes, chief captain of the Assyrian army, to treat of peace. "Then came he down towards the sea-coast, both he and his army, and set garrisons in the high cities, and took out of them chosen men for aid. So they and all the country round about received them with garlands, with dances, and with timbrels." Judith herself is said to have been crowned with Lilies as she set out for the tent of the great captain; it being held by the Jews that the Lily counteracted the power of enchantment and witchcraft. Whether this were so or not, we read that after Holofernes had been put to death there was general rejoicing among the people on account of the deliverance which Judith had wrought out for them; and "all the women of Israel ran together to see her, and blessed her, and made a dance among themselves for her: and she took branches in her hand, and gave also to the women that were with her. And they put a garland of Olive upon her, and her maid that was with her; and she went before all the people in the dance, leading all the women: and all the men of Israel followed in their armour with garlands, and with songs in their mouths." Calmet, in his comments on this passage, remarks that crowns of Olive for women are so rare, that this is the only example related of the Hebrews. Josephus relates that when

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Jaddus was overwhelmed with fear at the approach of the great conqueror Alexander and his army, he was admonished, the night after sacrifice, by God in a dream, to take courage; and after adorning the city with garlands, to open the gates, himself and the priests dressed in their proper vestments, attended by persons dressed in white. Thus arrayed, they were to go and meet the army, relying on His providence, and banishing all fear from their minds. With reference to military triumphs, if the people of old were not wont to strew flowers at the feet of their generals when they went out to battle, as English people have quite recently done in London, we find that on returning from war the Egyptian army was met at each of the principal cities by a concourse of people, headed by the priests and chief men of the place, bearing garlands, bouquets, and Palm-branches, to welcome its return.

In Peru, where the worship of the Sun lingered till the Spaniards reached its shores, the consecrated virgins of his temple wore crowns of Sun-flowers made of pure gold, and carried the same flowers in their hands during their worship.

Sir T. Browne tells us that "The use of flowry Crowns and Garlands is of no slender antiquity, for besides the old Greekes and Romans, the Ægyptians made use hereof. This practice also extended as far as India, for Philostratus observes that at ye feast with ye Indian king, their custom was to wear garlands, and come crowned with them into their feasts." After quoting this passage, Aubrey, in his "Remaines of Gentilisme and Judaisme," adds another: "The Crowns or Garlands of ye Ancients were eiyer Gestatory, such as they wore about their Heads or Necks; Portitory, such as they carried at Solemne Feasts; Pensile or suspensory, such as they hanged about ye Posts of their Houses in honour of their gods, as of Jupiter Thyræus, or Limeneus; or else they were Depository, such as they layd upon the Graves and Monuments of ye Dead. For the making of them, these were employed, στεφ-

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ανοπλόκοι (from στέφανος, a crown or wreath, and πλέκειν, to weave). These garlands were convivial, festival, sacrificial, nuptial, honorary, funebrial." He adds that: "At ye feasts in the halls of the City of London the stewards doe wear garlands of Laurel; in some places in the country they hang up Festival Garlands, and on May-day adorn the May-poles with them; as to nuptial, and honorary I can say little, but funeral garlands for young maydens are still in use, and dedicated to the church, hanging over the Grave."

We have spoken of nuptial garlands, and various other kinds, and may remark in reference to those which this writer describes as "honorary," that they were largely in use among the Greeks. At the well-known public games the conquerors and heroes were crowned with wreaths of various kinds. At the Olympic games the garlands were made of Wild Olive; those which crowned the victors at the Pythian games were of Laurel brought from Thessaly; Parsley was latterly used at the Nemean, though at first Olive was employed; and Ivy at the Isthmian. According to some writers, Isthmian victors were crowned with Pine-leaves; afterwards with dry and withered Parsley; while latterly the use of Parsley was laid aside, and the Pine-tree again came into use. In the Promethean festivals the Spartans crowned themselves with rushes. An interesting custom was in vogue among the ancient Greeks, which, while it gave pleasure at their entertainments, served to test the learning and proficiency of the guests. Certain questions were proposed to the company, and whilst a reward was given to the one who answered rightly, he who could not solve the problem had to suffer a certain punishment. The rewards were "a garland and the applause of the company" (στέφανος καὶ εὐφημία); the punishment in some cases was to drink a cup of wine mixed with salt, without taking breath. Strange to say, you can still see the Celestials at their game of Morra, or *Chiii-mûi* as they call it in

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Canton, paying the same penalty when they lose a game. Among the Romans Palms were first given to the victors at games, whence originated the phrase *Palmam qui meruit, ferat*,—"Let him who won the palm bear it;" or to put it more poetically:

"Be his the palm, who hath the conquest gained."

The palm is said to have been chosen for this purpose, because it rises against a weight placed upon it; in consequence of which it was put for any token or prize of victory, and even for victory itself. And not only was a branch placed in the victor's hand, but on his head was set a crown made of the same tree with ribbons hanging down from it (hence called *Palma lemniscata*), a reward of which the winner was exceedingly proud. It is asserted of the Lacedæmonians that they never engaged in battle with their enemies without crowns and garlands upon their heads.

A curious, custom observed many years ago on Trinity Sunday, is related by Aubrey in connection with a place called Newnton. He says: "The Parishioners being come to the Dore of the Haywards House, the Dore was struck thrice, in honour of the Holy Trinity, then they entred; the bell was rung; after which, silence being, their prayers aforesayd. Then was a garland of flowers made upon a hoop brought forth by a Mayd of the Towne upon her neck; and a young man, a batchelour, of another parish, first saluted her three times (the kiss of Peace) in honour of the Holy Trinity, in respect of God the Father. Then she putts the garland upon his neck and kisses him three times in honour of ye Trinity, particularly God the Sonne. Then he puts the garland on her neck again and kisses her three times, and particularly in honour of God the Holy Ghost. Then he takes the garland from her neck again, and by the custome must give her a penny at least, which (as fancy leades) is now exceeded, as 2*s.* 6*d.*, etc. The method of giving this garland is from house to house annually, till it comes round."

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It was formerly the custom in Malagasy, when the queen went from the ancient to the present capital, for the persons who attended her to be decorated with wreaths and garlands of flowers, and very pleasing was the sight of so many thousands of people with their heads or head-dresses thus adorned. On the Lower Rhine wreaths made of St. John's Wort are placed on the roofs of houses as a general protection, so many are the uses to which garlands are appropriated. Of the magical properties of this plant more has been said elsewhere. Among the peasantry in Westphalia and Thuringia it is said that no child under a year old must be permitted to wear wreaths of flowers, or it will soon die; and flowers so employed, say the people in the Erze mountains, will entirely lose their fragrance. We are reminded here that children in England as well as in Germany and elsewhere delight in making Daisy-wreaths and garlands of other flowers for decorating themselves when at play; and what children are fond of, grown people do not despise. The rustics in Greece made wreaths of the *Agnus castus*, a plant which was also employed in making crowns for Prometheus. Swiss mothers twine the flowers of the Spring Crocus (*Safron printanier*, as it is called) around the necks of their children to keep them from harm; the superstition having probably originated in the love which that flower has for the snowy peaks of the celebrated Alps. This flower is a native of Italy and Spain; but in Switzerland it is found wild, with white petals, having a little purple at its base. It has also been found wild on the Glarus mountains with a yellow flower; while both the purple and the white have been discovered as natives of Austria. In Switzerland wreaths are made of Everlastings (*Gnaphalium*) and employed on Ascension Day, with the belief that they have the property of rendering the wearer invisible. This is the flower which the Egyptians employed for making altar wreaths, and which Dioscorides, an old writer on plants and flowers, speaks of as being used

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for chaplets in his time. In Eastern Prussia it is said that if wreaths made of Chamomile flowers gathered on St. John's Day, or rather on the eve of that day, be placed in the houses, they will act as preservatives against storms; and elsewhere we read of maidens divining how long they have still to remain single by means of a magic wreath composed of Rue, Willow, and Crane's-bill. Walking backwards to a tree, they throw the wreath over their heads, until it catches one of the branches and is held fast. Each time they fail to fix the wreath means another year of single blessedness.

We have spoken of the use of garlands among the Greeks and Romans. "That many of their garlands were made of flowers and leaves whose sanctity was Eastern we know. Even in Rome such wreaths were called 'Egyptian.' Among the flowers chiefly used for these purpose in Greece we find the Rose, Violet, Anemone, Thyme, Melilot, Hyacinth, Crocus, Yellow-lily, and yellow flowers generally, Chamomile, Smilax; Cosmosandalon (the Doric name for Hyacinth), and the Chrysanthemum." On a certain day in Spring of each year the Athenians regularly crowned those of their children with flowers who had attained their third year. Here it would seem that the same superstition prevailed as that already alluded to as existing in some parts of Prussia, and children under three years of age were left without wreaths. By this beautiful custom the parents are said to have testified their joy at the thought that their little ones had now passed through the critical period of infantile life so subject to ailments and death. We are told that in the Catholic procession of Corpus Domini, at the commencement of the month of June, there are still a number of young children dressed to represent angels, and crowned with wreaths of flowers. In Asia Minor the Festival of Flowers commences on the 28th of April, when the houses and tables of rich and poor are bedecked and covered with flowers; while the people

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as they promenade the streets are covered with garlands and wreaths of the same. An ancient Greek writer, speaking of the gods and their garlands, says: "And ever, day by day, the Narcissus, with its beauteous clusters, the ancient coronet of the mighty goddesses, bursts into bloom by heaven's dew." Miss Lambert remarks: "The exquisite chorus of Sophocles, from which these lines are taken, gives at once the most beautiful description of Colonos, and the key to customs that entered more deeply into Greek life than they entered into the life of any of the peoples I have named. If the ancient coronet of the mighty goddesses themselves was formed of the Narcissus, what offerings more pleasing than offerings of flowers could their suppliants make them? Greek and Roman alike, it would seem, thought none, and so back into far distant times we trace them. The 'Stemmata,' *στεμματα*, borne by Chryses in honour of far-darting Apollo, when he went to ransom his daughter, are supposed to designate a garland of flowers; and it was evidently held in great veneration from the words of Agamemnon harshly dismissing the old man: 'Let me not find thee at the hollow barks, either now loitering or hereafter returning, lest the staff and garland of the god (*στέμμα θεοῖο*) avail thee not; for her I will not set free.' Again in the 'Suppliants' of Æschylus, the suppliant girl reminds the king to 'pay religious regard to the stern of the ship (the city) with a crown on it;' meaning the altar with its garland and suppliant bough. In the 'Birds' of Aristophanes, Pisthetairus bids the priest 'Begone from us, both you and your garlands, for I alone will sacrifice this myself.'" A Greek historian relates that on one occasion the temple of Juno at Argos was burnt down through the carelessness of the priestess, who after having placed a lighted torch near the votive garlands, had fallen asleep. The garlands caught fire and burned with such rapidity, that before the priestess was aware the temple was enveloped in flames, which it was impossible to ex-

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tinguish. Garlands once offered were left hanging on the altars after they had faded, and consequently became highly inflammable. When the sacred mission-ship set out from Athens to the island of Delos, it was first solemnly consecrated to Apollo by a chaplet placed on the stem at the time of departure. When Anchises, of whom we read in Homer, made a libation for a safe voyage, he first wreathed the bowl. "Then father Anchises decked a capacious bowl with a garland (*coronâ*), and filled it up with wine." Davidson remarks that "to crown the bowl" sometimes signifies no more than to fill the cup to the brim, but here it is to be taken literally for adorning the bowl with flowers, according to the ancient custom. Otherwise the words *implevitque mero* would be mere tautology. Horace repeatedly speaks of crowning the bowl with Roses. The unlucky Dido calls her sister's attention to the ships with their sterns crowned with garlands ready for their departure, from which we learn that the practice must have been very widely observed among the ancients. When Catullus was threatened with shipwreck he vowed that he would make offerings to the gods if his life were spared; and when the vow was performed, coronets of flowers were among his votive offerings. "The Greeks and Romans, like the Aztecs (and we may add the Hindus and other Eastern peoples), dedicated particular flowers to individual deities. We have seen that the Narcissus belonged to the mighty goddesses; and that the Poppy was also sacred to Ceres (it is still called Corn-rose in some parts of England); Venus had her Anemone; Hera the Lily; Artemis the Myrtle; and Sapho crowns the Muses with Pierian Roses. From Ovid's "History of Sacrifice" we get another point of resemblance between the primitive sacrifices of the people of Anuach and Mexico, and those of early classic times. In the old days, he says, the knife of the present day had no employment in the sacred rites. The altar used to send forth its smoke contented with Sabine herbs, and the Laurel was burned with no

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crackling noise. If there was any one who could add Violets to the chaplets wrought from the flowers of the meadow, he was a rich man." It is said that the fishermen at Weymouth, at the beginning of the fishing season, still put out to sea in boats, and cast garlands of flowers on the water as a kind of offering.

A recent writer remarks: "The Romans certainly surpassed every nation in the number and variety of their chaplets. And though the civic and martial crowns conferred by the general voice of the army or citizens were, for the most part, composed solely of leaves or grass (that the wearer might learn to be brave and virtuous from principle, and not for any earthly reward), no triumph appears to have been complete without a plentiful use of flowers. But though the Greeks were surpassed by the Romans in the number and variety of chaplets, they were not surpassed by them in the use of flowers for every purpose on occasions of military and civic rejoicing. When Brasidas went to Scione, the inhabitants received him with every mark of honour. They publicly crowned him with a crown of gold as the liberator of Greece, while individually they decked him with garlands, and thronged to him as to a victorious athlete. The youthful Commodus, as he drew near to Rome, on succeeding his father, was met by all the Roman nobles, with Laurels in their hands and all kinds of flowers that the season afforded. And they strewed all the way before him with flowers and garlands. The last semblance of a triumph in Rome was accorded to Narses in A.D. 554, when his soldiers, with garlands in their hands, chanted the praises of the conqueror."

I have already shown that in Egypt and elsewhere flowers and garlands were employed on the occasion of a banquet or feast. "It is hard to assign any year or period when the use of chaplets at meals, or rather at the symposium, was first introduced" (says Miss Lambert, in the article already referred to). "At one time

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festal chaplets were unquestionably considered incompatible with sobriety of character, and, among the Romans, he who appeared with one in public was liable to severe punishment. The flower-sellers and chaplet-makers had an extensive trade, and at Athens a quarter of the market was devoted to them, *τὸ στεφανη πλόκιον* (the wreath market), called also *αἱ μύῤῥιναι* (the Myrtle market), because the chaplets were for the most part composed of Myrtle sprays interwoven with other flowers. At the Myrtle market chaplets were sold ready made, or orders were received for them for the symposia. The most celebrated chaplet maker of antiquity was Glycera, who frequently challenged Pausias the painter to surpass in painting her weaving of flowers. All kinds of flowers were used for the chaplets, but the Rose, the king of flowers, ranked highest. Violet chaplets were in great favour with the Athenians. Alcibiades went to Agatho's crowned with Ivy and Violets: '. . . the voice of Alcibiades was heard in the court bawling very loud and asking, Where is Agatho? and ordering a slave to lead him to Agatho. The flute-player, therefore, and some others of his followers, supported him towards Agatho, and he stood at the door crowned with a garland of Ivy and Violets, and having very many fillets on his head, and exclaiming: All hail, my friends!' It was usual to distribute the chaplets after supper, and immediately before the symposium; so, in Plutarch's banquet, supper being now ended Melissa (Queen of Corinth) distributed the garlands, and we offered libations. It frequently devolved upon the host to provide them; the ancient custom alluded to by Ovid, and according to which each guest took his own garland, not being uniformly adhered to. Often (or, according to some, generally) the wreaths were handed round repeatedly during the same entertainment (by which we understand fresh wreaths to take the place of those which had begun to wither). In the neighbourhood of Pandosia it was considered disreputable to wear purchased

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flowers at festivals. The Greek fashion of wearing a garland round the neck, as well as on the head, was not common with the Romans. At length . . . wreaths were appreciated solely as cheerful ornaments and symbols of festivity, and gave occasion to many a joke and game." The Roman laws against the indiscriminate use of garlands were most rigorous, and the breach of them was attended with severe punishment. One man is said to have been imprisoned for sixteen years for using a chaplet of Roses, while another was condemned to be put in chains for having crowned himself with flowers taken from the statue of Marsyas, the tribunes of the people refusing to intercede on his behalf when appealed to by him for mercy.

Chaucer delights in garlanding his head with Roses; and though he has a special love for the Daisy, or day's-eye, yet this choice flower does not make him oblivious to the charm of garlands composed of other flowers. In the *Flower and the Leaf* he has crowns of Roses, Laurel, Oak, Woodbine; and revels in the blending of various blossoms:

"And all they werin, aftir ther degrees
Chappèlets new, or made of Lauris green;
Or some of Oke, or some of othir trees;

* * * * * *

And everich had a chapelet on her hed,
(Which did right wele upon the shining here),
Makid of goodly flouris white and red,
The knightis eke that they in hondè led
In sute of them ware chaplets everichone,
And before them went minstrels many one."

In two different poems by the same old writer Venus is represented as bedecked with a crown of white and red flowers:

"And also on her hedde parde
Her rosy garland white and red."

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And again:

> "And on hire hed, ful semely for to see
> A Rose-gerlond fresh and well-smelling
> Above hire hed hire doves fleckering."

As brides gathered their own flowers for making their wreaths, so

> "She gathereth floures, partie white and red,
> To make a sotel gerlond for hère hed."

It is with a garland of Roses that Cupid is crowned, and St. Cecilia receives a miraculous crown of Roses and Lilies. But I have already gone far beyond the limit I had assigned myself, and must close this chapter. In writing on such a subject it is somewhat difficult to preserve order, seeing that the customs glide so easily from one to the other that it is often impossible to say under which head a given fact should be really placed.

Here we must take leave of the gentle reader, with the hope that amusement and instruction have been combined in the preceding pages. For the more studious we add a number of Notes, which we trust will also serve as an introduction to the bibliography of the subject. They must be regarded as suggestive rather than exhaustive.

"SWEET FLOWERS, ADIEU!"

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CRITICAL AND BIBLIOGRAPHICAL NOTES.

CHAPTER I.

Fairy, Elf, Pixy. Much has been written on the subject of fairies, elves, and pixies, and we can recommend to the attention of the general reader and student the following among other works. Mrs. Bray writes charmingly on the subject in her interesting book, "The Borders of the Tamar and Tavy," especially Vol. i., 158—182; Mr. Farrer, in "Primitive Manners and Customs," devotes a chapter to Savage Fairy-lore, which, however, scarcely comes up for consideration here. The Rev. W. Gregor writes of Scotch Fairies in "Folklore of the North-east of Scotland," Chapter xi.; and Henderson, in "Folklore of the Northern Counties," has many scattered notices of pixies and elves, as well as fairies. In Mrs. Whitcombe's "Bygone Days in Devon and Cornwall" the reader will find much interesting matter, very similar, however, in most respects, to that given by Mrs. Bray. The members of the Folklore Society will be able to turn to their various volumes of the *Record*, which are not accessible to the general public. I may, however, mention that the *Folklore Record* contains the following among other articles of interest: i., 229 *seq.*, "Fairies at Ilkley Wells"; ii., 1 *seq.*, "The Neo-Latin Fay"; iv., 55, "The Fairies," and "Notes on Irish Folklore," pp. 98, 104, etc. Everyone will turn to Brand's "Popular Antiquities," where fairy mythology is treated in Vol. ii., 476 *seq.*, and Keightley's "Fairy Mythology" (Bohn). Many useful references will there be found, and the reader may add the articles in various cyclopædias, in one of which, "The Encyclopædia of Antiquities," will be found an interesting account of the fairies of various countries. In 1845, a work entitled "Illustrations of Fairy Mythology," by J. O. Halliwell, appeared, which will prove valuable to the student, as well as interesting to the general reader. In Dr. Grey's "Notes on Shakespeare" there will be found various items of information respecting fairyland and kindred subjects. Having drawn an illustration from the fairy-lore of the Celestial Empire, we may refer the

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reader to Dr. Dennys' "Folklore of China" (Trübner) for further information. Works on foreign fairy-lore are numerous, such as "Old Deccan Days," by Miss Frere, and "Indian Fairy Tales," by Miss Stokes. Stephens and Cavallius' "Old Norse Fairy Tales" gives a good selection of Swedish tales, and for Germany every one will resort to Grimm. In these notes we have endeavoured, as far as possible, to acknowledge our obligations to the various authors to whom we are indebted for hints and facts respecting the subject here treated; but it will easily be understood that where a subject has been the constant study of an author for years, he will often be quite unable to say to whom he is indebted for some of his matter; and it may be properly regarded as his own if he has verified the results of extensive reading by personal investigation of the subject, and by his own individual experience.

I have been strongly tempted to give a summary of the various etymologies of fairy, elf, pixy, etc., suggested by different writers; but the subject is so extensive, that it would lead us too far out of our present course. Those interested in the matter will find in the foregoing list abundant materials for work; and the Etymological Dictionaries of Prof. Skeat and other authorities will supply any deficiency that may be felt. Brewer's "Dictionary of Phrase and Fable" may also be consulted. Miscellaneous works for reading or reference are the following:—"Strange Stories from a Chinese Studio," by Herbert A. Giles, Esq.; "Tuscan Fairy Tales" (London: W. Satchell & Co.); "British Goblins: Welsh Folklore, Fairy Mythology," etc., by Wirt Sykes (London 1880); "Popular Romances of the West of England," by Robert Hunt (Messrs. Chatto & Windus, 1881); "Stories and Folklore of West Cornwall," by William Bottrell (1880); "Roumanian Fairy Tales and Legends" (1881); "Sketches and Studies," p. 326. Other works will be mentioned as we proceed.

1. (p. 19) See "Treasures of the Earth," p. 112, by William Jones, F.S.A., and Brand's "Popular Antiquities," ii., p. 492 (Sir H. Ellis' Edition). *Menyn*, or *Ymenyn*, is the Welsh word for "butter"; while one of the names for fairy is *Tylwyth teg*. See Prof. Rhys' "Lectures on Welsh Philology," (2nd Ed., 1879), pp. 28, 53, 231; and Mr. Sykes' "British Goblins," etc.

2. (p. 20) See amongst other works De Gubernatis' "Mythologie des Plantes" (1878), i., 109, 122; Brand's "Popular Antiquities," ii., 480. The references are always to the edition published by Bohn, with notes and additions by Sir Henry Ellis. On p. 476 *seq.* of the work last referred to will be found a number of other poetical quotations bearing on fairy-rings. "Plant-

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Lore of Shakespeare," p. 130 *seq.*, by Rev. H. N. Ellacombe, M.A., a work which came to hand when most of my work was ready for the press, but which should be consulted by every one interested in our present subject; "Outlines of Botany," p. 258; Douce's "Illustrations of Shakespeare," p. 180.

3. (p. 23) Prior's "Popular Names of British Plants," s.v. *Foxglove*. Some of the names for the Foxglove are as follows: Danish, *Fingerurt* (Finger-wort); Swedish, *Bjällra* (Little-bell, with which compare its synonym *Liten blå öronklocka*); Norwegian, *Rev-bielde* (Fox-bell) and *Reveleika* (Fox-music, both given by Prior). In "Flora Domestica," p. 138, we read: "This plant (*Digitalis*) is also called Finger-Flower, the shape of the flower resembling the finger of a glove, and Bell-Flower. French, *Dogtier* (Finger-flower), *Gantlet*, *Gants de Notre Dame*; Italian, *Guantelli*, *Aralda*." For the last name, see the chapter on "Proverbs." It will be seen that the names fluctuate between Fingers and Bells. "They may be compared" (says the author of "Flora Historica," ii., 196), "to a tower of Chinese bells, balanced for the pleasure of the zephyrs." Turner says: "There is an herbe that groweth very much in Englande, and specially in Norfolke, about ye cony holes in sandy ground, and in diuers woddes, which is called in English Foxe-gloue, and in Dutch Fingerkraut. It is named of some in Latin *Digitalis*, that is to say Thimble-wurt. It hath a longe stalke, and in the toppe manye floures hanginge doune like belles or thumbles." One writer says: "We are at a loss to account for the origin of the name of Foxglove, unless it were from its growing abundantly in situations and soils where foxes generally earth. Our early poets notice it under this name only." In the chapter on "Rustic Names" will be found many local words employed when speaking of this plant. Fuchs, in his "Plantarum omnium Nomenclaturæ," 1541, was the first to distinguish this family of plants with the name of *Digitalis*, and he remarks that up to that time there was no name for it in Greek or Latin. In the Saxon Herbarium of Apuleius, quoted by Mr. Cockayne in his "Saxon Leechdoms," we find "Foxes gloua" standing as the translation of *Trycnosmanicos*; cf. Earle's "English Plant Names," pp. xxvi., 83; Henderson's "Folklore of the Northern Counties," pp. 227-8; and "Language of Flowers," pp. 39-40 (Warne & Co). The Foxglove is a fairy flower in Wales, where it is called *Menyg Ellyllon*, etc. The Ellyllon are Elves, as distinguished from other kinds of fairies, of which there are several. "Science Gossip," 1870; Britten, 192.

4. (p. 23) "Bygone Days in Devon and Cornwall," by Mrs. Whitcombe, p. 46; Brand's "Popular Antiquities," ii., 479 *seq.*; "Mythologie des

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Plantes," by Mons. de Gubernatis, vol. i., p. 89: "Les *Dames vertes* appartiennent à la même famille que les fées, les *samodives*, les *rusalkes* (slaves), et les dryades ou nymphes des bois." Brewer's "Dictionary of Phrase and Fable"; *Antiquary*, February 1883, p. 65.

5. (p. 27) Cf. Gubernatis' "Mythologie des Plantes," i., 32, s.vv. *Ambroisie, Amrita;* Prior's "Popular Names of British Plants," s.v. *Ambrose*; Buttmann's "Lexilogus" (3rd Ed., 1846), pp. 79—85, and the works quoted by these authors. Grimm's "Teutonic Mythology" (Sonnenschein), i., 317, and references.

6. (p. 28) "Keysler says that *alp* and *alf*, which is *elf* with the Swedes and English, equally signified a mountain, or a demon of the mountains. This seems to have been its original meaning; but Somner's Dictionary mentions elves or fairies of the mountains, of the woods, of the sea and fountains, without any distinction between elves and fairies." Tollet, quoted by Brand, ii., 476; cf. "Folklore of China," by Dr. Dennys, p. 97 *seq.*; "China," by Prof. Kidd, p. 288 *seq.*; "Walks in Canton," by Archdeacon Gray, p. 318. It will be found that the Chinese and others believed the Peach-tree to be the tree of life, while they also attributed to Sesamum and Coriander seeds and to Ginseng the power of bestowing the gift of immortality. This subject will be treated fully in a work on Oriental Plant-lore. The author of "Borders of the Tamar and the Tavy," i., p. 162, tells us that fairies were called by the ancient Welsh bards "the spirits of the hills." Compare Shakspere's *Merry Wives of Windsor*, especially the whole of the Fifth Act; Wirt Sykes' "British Goblins."

7. (p. 32) Cf. *Fraser's Magazine*, November 1870. In the article on "Mystic Trees and Flowers" we read: "The legend of the Erl-king, which inspired Goethe's ballad, is well known in Germany under various forms, though his application of it to the Alder is the result of a blunder. In Herder's *Stimmen der Völker*, the Danish *Ellerkonge*, *i.e.*, elf-king, was mistranslated *Erlkönig*, by which Goethe was also misled." Prior remarks: "The similarity of the Danish *elle* with the name of fairies in that language, *elle-trä*, and *elle-folk*, has misled Goethe to give the name of *Erlen-könig* to the fairy-king. There is no etymological connection between the two." "Popular Names of British Plants," s.v. *Alder*; Henderson's, "Folklore of Northern Counties," p. 219; Britten and Holland's "Dictionary of English Plant Names," Part I., p. 168; "Sketches and Studies," p. 67; and Dr. Hill's "Herbal" (1769).

8. (p. 35) In Grimm's "Teutonic Mythology" (Sonnenschein), i., 57-8,

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157, we read :—"When the husbandman cuts his corn, he leaves a clump of ears standing for the god who blessed the harvest, and he adorns it with ribbons. To this day, at a fruit gathering in Holstein, five or six apples are left hanging on each tree, and then the next crop will thrive." See *Transactions of Devonshire Association*, vii. (1875), pp. 520—522; Jennings' "Dialect of the West of England," s.v. *Pixy*; Pulman's "Rustic Sketches" (1871); Williams' "Glossary of Provincial Words and Phrases in use in Somersetshire." Compare Henderson's "Folklore of the Northern Counties," 89—90; and "Bygone Days in Devon and Cornwall," pp. 27, 191

9. (p. 38) "Les Dryades graeco-latines, les samodives et les russalkes slaves appartiennent à la même famille," says De Gubernatis' "Mythologie des Plantes," i., p. 126. Compare Note 4 and *Folklore Record*, iv., 55; Henderson's "Folklore of the Northern Counties" (Folklore Society's Edition), p. 226; Britten and Holland's "Dictionary of English Plant Names," Part I., 173, where, however, the Isle of Wight is spoken of by mistake for the Isle of Man; *Academy*, June 30th, 1883, p. 451.

10. (p. 39) De Gubernatis, *op. et loc. cit.*, also p. 119; Chéruel "Dictionnaire des Institutions, Mœurs, et Coutumes de la France." But see Brewer's "Dictionary of Phrase and Fable," s.v. *Druid;* Lightfoot's "Commentary on Galatians" (4th Ed., 1874), p. 242, and works cited; Rhys' "Lectures on Welsh Philology" (2nd Ed., 1879), p. 33; Parkhurst's "Hebrew Lexicon," s.v. אֵשֶׁל (Ed. 1823), p. 37. *Druid* and *Dryad* are unconnected.

11. (p. 40) See amongst other works Thorpe's "Mythology and Popular Traditions of Scandinavia," ii., 168; iii., 182; *Fraser's Magazine*, November 1870; Henderson's "Folklore," p. 220; and for the etymology of "elder" and cognate words see Prior's "Popular Names"; Earle's "Plant Names," pp. lxxxiii., 34, 93; Noiré's work entitled "Max Müller and the Philosophy of Language," p. 96. For the myths here referred to compare, in addition to the above-mentioned works, the "Novelline di Santo Stefano di Calcinaia," Turin, Negro, 1869 (by Angelo de Gubernatis); and Mannhardt's "Baumkultus der Germanen"; Grimm's "Elfin Grove"; Tieck's "Phantoms"; *Transactions Devonshire Association*, ix., 99-100. Several other works of reference will be found quoted by the foregoing authors.

12. (p. 43) Cp. "Flora Historica," i., 91-2; "Flora Domestica," p. 107 *seq.*; "Language of Flowers," p. 41; "Wild Flowers," by Messrs. Ward, Lock, & Co., p. 37; Britten and Holland's "Dictionary of English Plant Names"; *Fraser's Magazine*, December 1870, p. 718; "Shakspere Flora," pp. 6, 111.

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CHAPTER II.

Puck. The critical and bibliographical notes to Chapter I. will be found to supply much information respecting the present subject, and the works there quoted may be consulted for this chapter also. I may add "Elizabethan Demonology," by T. A. Spalding, LL.B. (1880); "Demonology and Devil-lore," by Moncure D. Conway, M.A. (1879); "Shakespeare's Puck and his Folklore," by William Bell (1852); Roskoff's "Geschichte des Teufels," in 2 vols.; Gubernatis' "Mythologie des Plantes" (1878), i., 107 *seq.*; "Le Diable et ses Cornes" (Fribourg, 1876), a curious little work, but full of interest to the student of Plant-lore, although the title is perhaps misleading; Mannhardt's works, entitled "Wald- und Feld-kulte," "Korndämonen" and "Roggenwolf," are indispensable for the student of German plant-lore associated with demons. See "Forest and Field Myths," by W. R. S. Ralston, in *Contemporary Review*, February 1878. Gubernatis testifies to their value for our present study in the following words: "On peut lire dans les différentes ouvrages de Mannhardt, notamment dans son excellente monographie *Korndämonen*, tous les noms de diables qui s'identifient en Allemagne avec presque toutes les maladies des plantes, et particulièrement avec celles des blés et des légumes." "Die Korndämonen" appeared in 1868 (Berlin), and the larger work in two volumes, entitled "Der Baumkultus," etc., and "Antike Wald- und Feld-kulte" in 1875-7 (Berlin). See Flügel's "Dictionary," s.v. *Teufel*; Prior's "Popular Names of British Plants," and Britten's "Dictionary of English Plant Names."

1. (p. 48) Dr. Prior, s.vv. *Pixie-stools* and *Puckfists*; "Plant Lore of Shakespeare," p. 131: "Why they should have been connected with toads has never been explained, but it was always so." Cf. "Shakspere Flora," p. 255 *seq.*

2. (p. 50) Coles' "Art of Simpling" (1656), and nearly all the old herbalists (and moderns, too) give the tradition in one form or another. See Brand's "Popular Antiquities," ii., 522; Dr. Prior, s.vv. *Devil's bit*, *Forebitten More*, and *Ofbit*; Gubernatis' "Mythologie des Plantes," i., p. 114, where we have the following note: "Le nom de *morsus diaboli* (en allemand Teufelsbiss, en anglais Devil's bit), est donné, selon Nork, à une herbe qui 'seinen Namen davon hat, dass der Teufel mit demselben dermassen Unfug trieb, dass die Mutter Gottes ihm die Macht benehmen musste, worauf er in seiner Wuth die Wurzel unten abbiss (nach der

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Meinung Einiger biss der Teufel sie ab, weil er ihre Heilkraft den Menschen nicht gönnte), und so wächst sie noch heute, dass dem Besitzer desselben die bösen Weiber nicht schaden' (cf. Heinrich)."

3. (p. 56) With reference to the custom of setting apart certain offerings for the devil and spirits the reader may consult the following among other works:—*Macmillan's Magazine*, for January, February, and March 1881, on "Ancestor Worship in the Black Mountain"; "Credulities Past and Present," by W. Jones, Esq., F.S.A., pp. 327—8, 371; "Sanskrit and its Kindred Literatures," p. 85; Haug's "Essays of the Parsîs," p. 286, etc.; "Strange Stories from a Chinese Studio," i., 279; Sanskrit Dictionaries s.v. *Kâkasparça*; "Walks in Canton," p. 66; "Modern India and the Indians," by Monier Williams (1st Ed., 1878), p. 66, etc.; *Fraser's Magazine*, November 1870, p. 606; Henderson, Grimm, Brand, and other writers on mythology and folklore; *Folklore Record*, 1883, p. 251.

4. (p. 59) Gubernatis' "Mythologie des Plantes," i., 208; Tylor's "Primitive Culture," i., 75; *Fraser's Magazine*, November 1870, p. 607; "Sketches and Studies," p. 79 (reprinted from *Quarterly Review*, July 1863); and especially Grimm's "Teutonic Mythology" (Eng. Trans.), i., 242. I must quote this writer's remarks, that the reader may be able to judge for himself how far the statements made by other writers are to be received: "In the north of Jutland, a weed very noxious to cattle (*Polytrichum commune*) is called *Lokkens havre*, and there is a proverb,—'Nu saaer Lokken sin havre,'—now Locke sows his oats; *i.e.*, the devil his tares; the Danish Lexicon translates *Lokeshavre* by *Avena fatua*, others make it the *Rhinanthus Crista-galli*."

5. (p. 60) Dr. Prior has the following note, which shows us that this plant has long been connected with spiritual beings: "*Henbane*, a plant so called from the baneful effects of its seed upon poultry, of which Matthioli says that 'birds, especially gallinaceous birds, that have eaten the seeds, perish soon after, as do fishes also.' In old works it is called *Henbell*, A.S. *Henne-belle*, a word that would seem to refer to the resemblance of its persistent and enlarged calyx to the scallop-edged bells of the Middle Ages, and the more so as the plant is called in some of the old plant-lists *Symphoniaca*, from *Symphonia*, a ring of bells to be struck with the hammer" (see Chapter I. for the relation of plants to bells). "Nevertheless, this is possibly a case, such as so frequently occurs, of accommodating an ill-understood name to a familiar object. The plant is called in A.S. *belene* and *belune*, in German *bilse*, O.H.G. *belisa*, Polish *bielún*, Hun-

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garian *belênd*, Russian *belená*; words derived" (according to Zeuss, p. 34) "from an ancient Celtic god *Belenus*, corresponding to the Apollo of the Latins :—' Dem Belenus war das Bilsen-kraut heilig, das von ihm *Belisa* and Apollinaris hiess.' It was from him that it was called in the Celtic language *belinuntia*;" and the name of "devil's eye" may possibly have been given from some association with this divinity. Lankester, "Wild Flowers," p. 130.

6. (p. 78) Generally for the facts here given, the reader may consult Gubernatis, s.vv. *Adam*, *Judas*, *Diable*, etc., especially pp. 108, 111, 184, 188 *seq.*, and 259. The fern here referred to (*Aspidium Filix-mas*) is called by the Russians *paporot* or *paporotnik*. Cp. *Fraser's Magazine*, November, December 1870; "Le Diable et ses Cornes"; and other works quoted above; Baring-Gould's "Curious Myths," p. 395 *seq.*

CHAPTER III.

1. (p. 83) Much has been written about the transference of names and places connected with Venus, Freyja, and other heathen deities, to the Virgin and Saints of the Christian Church. Temples have in like manner been made into churches, and heathen customs glossed over with a Christian colour; as we find from our use of hot-cross-buns, feasting at Christmas, decorating houses and churches, and so on. The following references are but a very few out of many bearing on the subject: Farrer's "Primitive Manners and Customs"; Chapter on "Comparative Folklore," especially p. 313; Grimm's "Teutonic Mythology" (Eng. Trans.), i., 303; the whole work should be carefully consulted; "Fragments of Two Essays in English Philology," by the lamented Archdeacon Hare, i., 20, etc.; Aubrey's "Remaines of Gentilisme and Judaisme," especially pp. 6, 219 (Folklore Society's Edition); *Folklore Record*, i., 102; "Mythology among the Hebrews," p. 430 *seq.*; *Nineteenth Century*, May 1880, p. 80; *Academy*, June 1883, p. 451; "Chaldean Magic," p. 77. See Notes 3 to 5.

2. (p. 95) See Johnston's "Botany of the Eastern Borders," p. 131; Brand's "Popular Antiquities," i., 48; Hare's "Essays," i., 20; "Freaks and Marvels of Plant Life," by Dr. Cooke, p. 456; "Outlines of Botany," p. 933; Prior's "Popular Names," s.v. *Juno's Rose*; and to the works there quoted add "Flora Historica," ii., 9, and Hare *loc. cit.*, where other forms of the tradition are recorded; Hooker and Arnot's "British Flora," p. 231.

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3. (p. 96) Speaking of the Marigold, Mr. Forster says ("Circles of the Seasons," 1828): "This plant received the name of Calendula, because it was in flower on the calends of nearly every month. It has been called Marigold for a similar reason, being more or less in blow at the times of all the festivals of the Blessed Virgin Mary, the word 'gold' having reference to its golden rays, likened to the rays of light around the head of the Blessed Virgin." See Prior, s.vv. *Marigold* and *Marybud*; "Plant-lore of Shakespeare," p. 121; Hare's "Essays," i., 17; and see the Chapter on "Flowers and Showers;" also "Flowers and Festivals," by W. A. Barrett, pp. 61—2; *Quarterly Review*, cxiv., July 1863. This latter essay is reprinted in the valuable "Sketches and Studies" of Mr. King, but he has modified his notes on the Marigold. See Note 5. "Shakspere Flora," p. 165.

4. (p. 101) *Fraser's Magazine*, December 1870, p. 710; *Gardener's Chronicle*, July 1876, p. 7; and especially Grimm's "Teutonic Mythology," i., 299 *seq.* The note of this latter writer is so thoroughly to the point that I shall be pardoned if I quote it just as it stands in the English translation. After remarking the confusion which has occurred between the names Freyja and Frigga he adds: "Hence, too, the uncertainty in the naming of a constellation, and of several plants. Orion's belt, elsewhere named Jacob's staff, and also spindle (colus, ἠλακάτη), is called by the Swedish people *Friggerock* (colus Friggæ, *rock*=spindle, or distaff), or *Frejerock*, or Fröjas rock. The orchis odoratissima, satyrium albidum, a plant from which love potions are brewed, Icelandic *Friggjargras*, otherwise hiona-grass (herba conjugalis, comp. *Elsku-gras*=lovegrass); the later Christian way of thinking has substituted *Mary* for the heathen goddess. Several kinds of fern, adiantum, polypodium, asplenium, are named lady's hair, maidenhair, *Mariengras*, capillus *Veneris*, Icelandic *Freyjuhâr*, Danish *Fruehaar*, *Venusstraa*, *Venusgräs*, Norwegian *Marigras*, etc. Even if the Norse names here have sprung out of the Latin ones, they show how *Venus* was translated both by Frigg and Freyja and Mary. As for *Mary*, not only was the highest conception of beauty carried over to her, but she was pre-eminently *our lady, frau, domina, donna.*" Cp. *Ibid.*, p. 306; Clodd, "Childhood of Religion," pp. 214-5; Hare's "Essays," i., p. 32; "Frithiof's Saga," pp. 266-8; Black's "Folk-Medicine," p. 17, etc.

5. (p. 103) This chapter had been entirely written when Mr. King's "Sketches and Studies" came to hand. The second essay in that work is on "Sacred Trees and Flowers," reprinted from the *Quarterly Review* of July 1863. I find that some of the writers I have used have borrowed

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very considerably from Mr. King's work, but with very slight acknowledgment. The article is mentioned once in the papers on "The Ceremonial Use of Flowers" in the *Nineteenth Century*, and by Mr. Barrett in "Flowers and Festivals," once. But the quotation respecting the Marigold which Mr. Barrett gives has been omitted from the reprinted work, probably because it had been shown to be not exactly correct. I have been obliged to leave what I have written unaltered, though I should have been pleased to give the anecdote in Mr. King's fuller words. Cp. "Church of the Fathers," iii., 247; *Gardener's Chronicle*, July 1876; *Fraser's Magazine*, December 1870; "Travels of Sir John Mandeville," p. 70; "Our Lady's Dowry" (1875), by Rev. Thomas Bridgett.

6. (p. 105) Through the confusion between the Lily and the Fleur-de-lys, to which I have called attention in the chapter on "Heraldry," I find some accounts call the flower here referred to a Lily, others an Iris or Fleur-de-lys. See Mrs. Lankester's "Wild Flowers," p. 133; "Sketches and Studies," p. 71; "Plant Lore of Shakespeare," s.vv. *Lily* and *Flower-de-luce*.

7. (p. 107) The following extract from "Mythologie des Plantes," i., 217, is so much to the point of our present subject that I give it in a note for the sake of the student who may wish to follow out the question as far as possible. I have omitted some of the plants from this note which have been fully treated in the text. Bauhin, in his work, "De plantis a divis sanctisve nomen habentibus" (Bâle, 1591), mentions "beaucoup d'autres herbes de la Madone, de Sainte Marie, de la Vierge: le *romarin*, arbre de Marie; le *calceolus*, en Allemagne soulier de Marie (Marienschuh), une espèce de *chardon;* la *campanule*, et la *digitale;* le *nardus celtica* (en allemand Marienblumen, et aussi Marien Magdalenenblumen); *l'absinthe* à fleurs blanches, en allemand Unser Frauen rauch, fumée de Sainte Marie; le *millefeuille* des Alpes, la *mentha spicata;* le *costus hortensis*, l'*eupatorium*, la *Matricaria*, le *galitrichum sativum*, une *parietaria*, le *tanacetum*, la *persicaria*. On a nommé larmes de Notre-Dame, ou de Sainte Marie (et aussi lachryma Jobi, d'après Bauhin), le *lithospermon* de Dioscoride, le *satyrium maculatum*, le *satyrium basilicum maius*, le *testiculus vulpinus;* lys de sainte Marie, le *narcissus italicus;* lin de Notre Dame (Unser Frauen flachs), le *linaria*; main de Sainte Marie, la *cardiaca*; la *senicula major;* rose de Sainte Marie la *rosa Hyerici*; la fraxinelle, *secacul Arabum*, *glycy pikros*, *cyclaminus altera*, *vitis nigra*, *bryonia nigra;* le *gallion*, le *serpillum*, l'*hypericon*, le *senecio*." I regret that I have not

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Bauhin's work by me, but perhaps there would be a danger of rendering the present volume too heavy and dry for the general reader were I to consult works of that class too frequently, however much aid they might afford the student.

8. (p. 108) Martin's "Descriptions of the Western Islands of Scotland," p. 38; cf. Brand's "Popular Antiquities," iii., p. 46; *Antiquary*, April 1882, p. 143.

CHAPTER IV.

Most works on the manners and customs of various nations devote a chapter to matters relating to marriage—a fact not to be wondered at when we consider what an important event this is universally made. Everywhere flowers have been associated with it. I shall only mention one or two books specially bearing on the general subject, as the references which follow will supply the key to the works which have been chiefly consulted in the preparation of the foregoing chapter. Brand's "Popular Antiquities," ii., 87—125, contains a tolerably full discussion of these matters so far as they relate to England, past and present. Mons. de Gubernatis has published a valuable work on "Usi Nuziali," which should be consulted by the student, and similar works in English on "Marriage Ceremonies," and the "Wedding-day in all Ages," will repay perusal.

1. (p. 113) "Dictionary of Phrase and Fable," s.v. *Orange*; "Flora Historica," i., pref. xx.; "Flora Domestica," p. 280. Some make another fruit to be the celebrated golden apple. "Freaks and Marvels of Plant Life," p. 421; *Fraser's Magazine*, November 1870; Hare's "Essays," i., 27-8; cp. Mons. Lenormant's article in *Contemporary Review*, September 1879, p. 159; Mr. King's "Sketches and Studies," p. 36 *seq.*, reprinted from *Quarterly Review*, July 1863, and De Gubernatis' "Mythologie des Plantes," s.v. *Adam*, a long and valuable article, in which many other references will be found, but which cannot be here reproduced; "Shakspere Flora," p. 185. The foregoing will suffice for general reference.

2. (p. 115) See Brand's "Popular Antiquities," ii., esp. pp. 119—123, 249—255; "Flowers and their Teachings," pp. 145—152; "Plant Lore of Shakespeare," s.v. *Rosemary* and *Rue*, with full quotations from Shakspere's writings. Brand will supply endless references to writers of the

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fifteenth to the seventeenth century. Prof. Dyer's "English Folklore," chap. viii., which work, however, shows great need of careful revision throughout.

3. (p. 121) I have given but a tithe of the matter which may be found in old authors about the Willow wreath. Brand is in this also the fullest writer I have consulted. See also Shakspere's many notices of this subject as treated by the Rev. H. N. Ellacombe, M.A., and Mr. Grindon: "Shakspere Flora." The pretty Chinese story connected with the "Willow Pattern," will be found in Brewer's "Dictionary of Phrase and Fable." It will be given, in a work bearing on the Oriental study of this subject. See *The Family Friend*, vol. i., and "The Willow Pattern," by Rev. Hilderic Friend.

4. (p. 131) On the *Varamâlâ* or nuptial garland of India see De Gubernatis' "Mythologie des Plantes," i., pp. 105-6, 254. This must not be confused with the *Vanamâlâ* or garland of wild flowers placed in the bosom of Vishnu. See "The Hindoos" (Library of Entertaining Knowledge), in two vols., 1834; i., 277; ii., 5. Also Ward's interesting work, i., p. 164. The ceremony is known as *Swayamvara*; see Sanskrit Dictionary of Benfey for the explanation of the term, and, for native references to the custom, Bopp's "Mahâbhârata" (2nd Ed., Berlin, 1832), p. 26; "Raghuvansa of Kâlidâsa" (London, also 1832), p. 38; Moor's "Hindu Pantheon," referred to in *Nineteenth Century*, September 1878, pp. 461, 468, 476. Standard works on the early history of India supply many other references.

5. (p. 132) Greek customs, ancient and modern, are full of interest, and repay careful study. The reader may consult among other works Robinson's "Greek Antiquities"; Miss Lambert's two articles on "The Ceremonial Use of Flowers"; and the numerous works specially devoted to the study of Greek manners and customs. In the "Language of Flowers," as well as in "Flora Domestica" and "Flora Historica," will be found scattered notices of the subject, and other works treating of flowers often refer to bridal wreaths.

6. (p. 136) "The Folklore of the North-East of Scotland," by Rev. W. Gregor, published by the English Folklore Society; cp. Brand's "Popular Antiquities," i., 329; "Finger Ring Lore," by William Jones, Esq., F.S.A. Most works on Folklore give us illustrations of this subject; and in Mr. Conway's articles on "Mystic Trees and Flowers" several German customs of this sort are referred to.

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CHAPTER V.

Much has been already written on the subject treated in this chapter; and while I have indicated in the following notes the sources whence I have derived my own information, one or two other works may be mentioned. The earliest standard work treating the subject systematically, so far as I know, is Bauhin's "De plantis a divis sanctisve nomen habentibus" (Bâle, 1591); cp. "Flora mythologica der Griechen und Römer," by Dierbach (Frankfurt, 1833); Gubernatis' "Mythologie des Plantes," i., s.vv. *Jean, Jacques, Saintes*, etc. I have refrained from using this work largely here, as my matter was already too voluminous. Cf. "Floral Calendar," by a Lady; "Saints and their Symbols"; and Mrs. Jamieson's works.

1. (p. 142) The fullest article on this subject which has appeared of late is that on *St. Valentine's Day* by Prof. John W. Hales in *The Antiquary*, February 1882. Cp. Brand's "Popular Antiquities," i., 53 *seq.*; "Clavis Calendaria," i., 226 *seq.*; Halliwell's "Archaic Dictionary," and Brewer's "Dictionary of Phrase and Fable," s.v. *Valentine.* The *Daily News* and other papers of February 14th, 1882, had interesting articles on the subject. Mr. Ralston remarks: "Valentine has nothing to do, etymologically, with St. Valentine, but comes from Galantius, a Norman word for a lover." See *Contemporary Review*, February 1878, p. 528.

2. (p. 146) "Sketches and Studies," by R. J. King, M.A., p. 78 (reprinted from *Quarterly Review*, July 1863); "Fragments of Two Essays," by Archdeacon Hare, i., 14; Britten's "Dictionary of English Plant Names"; and Dr. Prior's "Popular Names," s.v. *Herb Robert*; cp. "Romance of a London Directory," pp. 59 *seq.*; "Wild Flowers," by Messrs. Ward, Lock, & Co., pp. 7, 25; and the chapter on "Rustic Names of Plants" in this volume, for further notes; cp. *Academy*, October 1883.

3. (p. 148) "Sketches and Studies," p. 76; but see Grimm's "Teutonic Mythology" (Eng. Trans., 1880), i., p. 222; Gubernatis' "Mythologie," i., p. 190; "Jest and Earnest" (Dasent), ii., 71; *Fraser's Magazine*, December 1870, p. 710; Nork's "Mythologie der Volkssagen," p. 326. In every case the *Anthemis* (misprinted *Arthemis* in Gubernatis) *Cotula* is called Baldur's brow; Grimm adding that the *Matricaria maritima inodora* has that name in Iceland. *Notes and Queries* (Fourth Series), ix., 159, 210, 269, 348; Cockayne, iii., xxxi.; Britten's "Dictionary," p. 22. Respecting St. John's Wort, and other flowers dedicated to him, see, in addition to these works, Hare's "Essays," i., 13, and "Flora Domestica," i., 99.

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4. (p. 151) Hare's "Essays," i., 13; "Le Bon Jardinier Almanach" (1848), i., 376; Dr. Prior's "Popular Names," p. 205; *Fraser's Magazine*, December 1870, p. 718; *Nineteenth Century*, May 1880, p. 811.

5. (p. 158) "Sketches and Studies," p. 87; "Flora Historica," [illegible], p. 44; cp. Hare, Prior, and Grindon: "Shakspere Flora," p. 92.

6. (p. 161) Hare's "Essays," i., pp. 14, 16; "Plant Lore of Shakespeare," s.v. *Hazel*; Britten, King, and others. For the general subject of saints' flowers see also "Flowers and Festivals," by W. Barrett (1873), and Mrs. Lincoln's "American Botany."

7. (p. 163) "Outlines of Botany," p. 934; Hare's "Essays," i., 30; Matthiolus on Dioscorides, iii., 9; "Tabernæmontanus, Kraüterbuch" (1613), ii., p. 391; Dr. Prior's "Popular Names," p. 38.

8. (p. 165) Mrs. Bray's "Borders of the Tamar and Tavy," i., 57—100, especially p. 72 and notes; "Sketches and Studies," p. 47; "Plant Lore of Shakespeare," s.v. *Oak; Transactions of the Devonshire Association*, x., 286; etc.

9. (p. 167) Prof. Earle's "Plant Names," pp. 4, 87; Grimm's "Teutonic Mythology," i., p. 247.

In every instance, where I have quoted an author without adding a special note, the particular work is acknowledged in one or other of the foregoing notes, so that I have thought it unnecessary to add repeated references to one and the same volume.

CHAPTER VI.

1. (p. 173) In his letters to Professor Max Müller, Lord Strangford thus writes respecting the word *Ward*: "*Ward* is unquestionably Persian; but whether the old Persian presumed form *Ward* be the origin or the issue of the Greek ῥόδον, it is difficult to say, and perhaps is more for the botanist to settle than the philologist. *Gul* means flowers generally in *modern* Persian, *gul i surkh* being a Rose. *Sârî*, another word for Rose, seems related to *surkh, çukhra, thukra*"; see "Letters and Papers of the late Viscount Strangford," p. 41. *Gardener's Chronicle*, July 1st, 1876; "Flora Domestica," pp. 310—330; Hare's "Essays," i., 32; King's "Sketches and Studies," p. 74; "Travels of Sir John Mandeville," p. 70; and many other works contain traditions respecting the Rose; *Academy*, November 4th, 1882, p. 331, and works there quoted; *Infra*, pp. 652, 657.

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2. (p. 178) "Curious Myths of the Middle Ages," p. 403; Mrs. Lankester's "Wild Flowers," p. 100; *Fraser's Magazine*, December 1870, p. 718; "A Year with the Wild Flowers" (Waddy), p. 45; "Flora Historica," ii., 270 *seq.*; and "Wonders and Beauties of the Year," p. 49.

3. (p. 179) See the article on "Schamir" in "Curious Myths of the Middle Ages," pp. 386—416; Ælian, "Hist. Animal." iii., 26; and other works quoted by Mr. Baring-Gould; *Fraser's Magazine*, November and December 1870, pp. 608, 718; Gubernatis' "Mythologie des Plantes," i., 258 *seq.*, s.v. *Ouvrir*; Kuhn, "Die Herabkunft des Feuers und des Göttertranks,' Berlin, 1859.

4. (p. 182) On the trees, plants, and flowers associated with the Crucifixion and Passion of our Lord, see amongst a mass of others the following works: "Sketches and Studies," by Mr. King, p. 59 *seq.*; "Curious Myths," p. 379 *seq.*; Fytche's "Burmah," ii., 157-8; Yule's "Marco Polo," p. 397; "Sulla Legenda del Legno della Croce," by Signor A. Mussafia (Vienna, 1870); Farrer's "Primitive Manners and Customs," pp. 76, 290; Dyer's "English Folklore," pp. 34-5: *Whitaker's Journal*, April 22nd, 1866; "Flowers and Festivals," pp. 80, 93; Chambers' "Book of Days"; *Fraser's Magazine*, November December, 1870; "Histoire de la Poésie Provençale," by M. Fauriel, i., 263; Gubernatis' "Mythologie des Plantes," i., s.v. *Adam*, etc.; esp. p. 5 *seq.*; "Leggenda di Adamo ed Eva," by Prof. D'Ancona (Bologne, 1870); "De plantis a divis sanctisve nomen habentibus" (Bâle, 1591); Schwartz, "Der Ursprung der Mythologie," p. 130; Hare's "Essays," pp. 27—30; Southey in "Omniana," § 146; Works of Sir T. Browne, vii., 1 *seq.*; Mandeville's "Travels," and Gerarde's "Herbal." These are not a tithe of the works which have treated of the subject in modern times; but they will serve to show how full of interest the Cross of Christ in its literal or material aspect has proved, and we may hope that men have been led to look beyond the material to the Being whose person gave importance to the event we still yearly celebrate on Good Friday.

5. (p. 193) As the Trees of Paradise have been intimately associated in legendary lore with the Cross, the references given in the former note will largely suffice for this. We may add "Flora Domestica," p. 280; "The Polynesian Race" (Fornander), i., 79; *Fraser's Magazine*, 1870; "Freaks and Marvels of Plant Life," 421; *Contemporary Review*, September 1879, p. 159; Cox's "Aryan Mythology," ii., 95; "Mythology among the Hebrews," p. 442; Parkhurst's "Hebrew Lexicon," p. 386; and in older

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works as Vitringa's "Obser. Sacr.," p. 1067; Hutchinson's "Trinity of the Gentiles," p. 307 *seq.*; for quaint and interesting matter.

Besides the works already mentioned, I have been more or less largely indebted to several others, which will be found mentioned in various parts of this book. It has not been thought necessary to repeat the names of all these works unless they called for some special note, as in the case of those quoted above.

CHAPTER VII.

I shall scarcely need to remark it, for the reader will already perceive that I have made large use in the latter part of this chapter of Mr. Bohn's "Polyglot of Foreign Proverbs." His collection of "English Proverbs" may also be here recommended. Whilst I am myself responsible for the translation of the Chinese examples, I must not forget to say that the student will find the work of Mr. Scarborough on "Chinese Proverbs" (Trübner & Co.) indispensable in studying Oriental proverb-lore. I had intended adding a few examples from the Malay, but can only here intimate that the student may safely refer for himself to the *Journal of the Straits Branch of the Royal Asiatic Society*, for 1878, pp. 90 *seq.*; 137 *seq.*; and Mc'Nair's interesting volume entitled "Perak and the Malays," besides various other works. The Rev. J. Long has recently written a work of great interest relating to Eastern Proverbs, and in the publications of the English Folklore Society are several scattered contributions to our subject, containing valuable bibliographical notes. As proverbs have of late years been very largely collected, analysed, and arranged, the reader will have no difficulty in finding works of reference for his guidance. Among those most easily accessible we may mention Archbishop Trench's little work on "Proverbs and their Lessons"; "Proverbial Folklore," by Alan B. Cheales, M.A.; "Proverbs of all Nations," by Mr. Kelly; which, however, does not include proverbs from Russia, China, or India; "Breton Proverbs," by Sauvé (1878); Wander's "Dictionary of German Proverbs," which, however, is ponderous and expensive. The first number of the *Cape Quarterly Review*, published by Messrs. Juta and Helis (1882), contains a noteworthy paper on Kaffir proverbs and figurative expressions.

1. (p. 204) See my review of Aubrey's "Remaines of Gentilisme and

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Judaisme," in the *Academy* for June 25th, 1881; and the notes on the old name for March on pp. 72, 106, of the twentieth volume of the same paper; also *Folklore Record*, ii., 201; and Bosworth's "Anglo-Saxon Dictionary," s.v. *Hly'd.* Respecting Leeks we have another saying which ought here to be noticed. "An inscription on one of the Pyramids shows that the Leek was the food of the poor in ancient Egypt" (Cp. "Plant Lore of Shakespeare," by Rev. H. N. Ellacombe, M.A., s.v. *Garlick*), "and it is possible the phrase 'to eat the leek' may be connected with that fact."—M. D. Conway in *Fraser's Magazine*, November 1870, p. 608. The phrase means "to retract what one has said," or "to eat one's own words"; but we think it rather far-fetched to go all the way to Egypt for its origin. See Brewer's "Dictionary of Phrase and Fable." An American correspondent says:—"Our wild Garlic—one of the most pernicious weeds—is, I think, an importation from Europe." In Devonshire it is also a "pernicious weed." On the word *Ramson* see Skeat's "Dictionary" and Dr. Prior's "Popular Names of British Plants." There is an old saying, "Lovers live by love, as larks by Leeks." I was much puzzled when I first heard the Devonshire people speak of a thing being "As green as a lick," until I found out that "lick" was a mere Vulgarism for "Leek," and then the saying appeared expressive enough. Brand, i., 103.

2. (p. 205) Mr. Conway says: "The relation of the Apple to health is traceable to Arabia. In England and Germany it has been deemed potent against warts. (See the Chapter on "Curious Beliefs of Herbalists"). Sometimes it is regarded as a bane. In Hessia it is said an apple must not be eaten on New Year's Day, as it will produce abscess. But generally it is curative. In Pomerania it is eaten on Easter morning against fevers; in Westphalia (mixed with saffron—the old doctrine of signatures again) against jaundice; while in Silesia an apple is scraped from the top to cure diarrhœa, and from the bottom to cure costiveness." There is an old Continental saying to the effect that "Apples, Pears, and Nuts spoil the voice" ("Pome, pere, ed noce guastano la voce").

2* (p. 209) Farrer's "Primitive Manners and Customs," p. 116; Dyer's "English Folklore," p. 3. "Curious to say, it is a belief widely spread in some parts of Devonshire, that to transplant Parsley is to commit a serious offence against the guardian genius who presides over Parsley-beds, certain to be punished either on the offender himself, or some member of his family within the course of the year." So in Germany and elsewhere.

3. (p. 212) "Parmi les fleurs" (dit M. Gubernatis, "Mythologie des

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Plantes," i., p. 154) "la suprématie royale est généralement accordée à la *Rose*; les Aryas de l'Inde qui avaient peut-être oublié les magnifiques Roses du Cachemire, réservèrent le nom de *roi des fleurs* (kusumâdhipa, kusumâdhirâg) à la *Michelia Campaka.*" On page 158 of the same work we read of the same plant as "la *reine* des fleurs." Among the Greeks the Rose was the king of flowers (*βασιλεὺς τῶν ἀνθεων*). See *Nineteenth Century*, September 1878, p. 475; and especially "Plant-Lore of Shakespeare," p. 193. Our great dramatist speaks more of the Rose than of any other flower. In Andrein's *Adam*, the Rose is thus spoken of:—

'Thou flower supremely blest,
And queen of all the flowers,
Thou form'st around my locks
A garland of such fragrance,
That up to Heaven itself
Thy balmy sweets ascend."

See "Flora Domestica," p. 310 *seq.* By some the Lily has been regarded as the queen of flowers. Cf. *Ibid.*, pp. 229, 315. Linnæus called the flowers of this tribe "Nobles of the vegetable kingdom." See an American work on "Botany" by Mrs. Lincoln, p. 147. Respecting the colour and history of the Rose, I find that Dr. Prior has a note in his "Popular Names," p. 199. I do not, however, endorse his etymological views. One need not quote authorities for the proverb "Sub rosa"; but the reader may consult Aubrey's "Remaines," p. 110; "Flowers and their Teachings," pp. 87-8; Brewer's "Dictionary of Phrase and Fable"; *Fraser's Magazine* for December 1870, p. 713; "Language of Flowers," p. 38; "Frithiof's Saga," pp. 17, 46, 67; "Flora Historica," i., pp. 66, 131, 156; "Freaks and Marvels of Plant Life," p. 447.

4. (p. 214) In Bohn's "Handbook of Proverbs" we have the following comment on the saying "A green winter makes a fat churchyard," written by Ray: "This proverb was sufficiently confuted in the year 1667, when the winter was very mild; and yet no mortality or epidemical disease ensued the summer or autumn following. We have entertained an opinion, that frosty weather is the most healthful, and the hardest winters the best; but I can see no reason for it; for in the hottest countries of the world, as Brazil, etc., men are longest lived when they know not what frost or snow means, the ordinary age of man being an hundred and ten years; and here in England we found by experience, that the last great dlague succeeded one of the sharpest frosty winters that hath lately

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happened." It is strange, nevertheless, that the faith of the generality of English people in the truth of the saying remains firm, and only during the past mild winter I more than once heard it repeated. It remains to be seen what the result will be.

5. (p. 214) Compare the adage "Living in Clover." In the month of February of the past year (1882) the following passage occurred in the columns of a leading newspaper, respecting one of the accomplices of the noted female swindler who had been passing as Lord Clinton: "One man who did not lose a farthing by the prisoner, but who, on the contrary, is said to have been 'living in clover' on the adventuress, has even complained of being 'ruined' by the woman." Rosemary was at one time called Guard-robe, because it was "put into chests and presses among clothes, to preserve them from moths and other vermin." See "Plant Lore of Shakespeare," s.vv. *Lavender, Rosemary, Rue.*

6. (p. 219) See Fuller's "Good Thoughts in Worse Times"; *Folklore Record*, iii., 84; Ellis' "Modern Husbandman" (1750), i., Part II., p. 9; and viii., p. 309; Bohn's "Handbook of Proverbs," p. 36; and Index to "Polyglot of Foreign Proverbs"; also Swainson's "Weather Proverbs.

7. (p. 219) Brand's "Popular Antiquities," i., 123; Fuller's "Worthies," p. 144 (Camb.). See an article in the *Illustrated London Times*, November 19th, 1881, on the "Weatherlore of Plants"; *Folklore Record*, iii., 84; and Bohn's "Handbook"; Dyer's "English Folklore," p. 27; *The Field*, April 28th, 1866.

8. (p. 223) See, in addition to the works quoted in the text, Brewer's "Dictionary of Phrase and Fable"; *Notes and Queries*, i., p. 90; v., p. 281; Dunbar's "Poems," ii., 219; "The Bass Rock" (Prof. Balfour, 1848), p. 419; "Outlines of Botany," p. 933; Brand's "Popular Antiquities," i., 48. I may here refer to the chapters on "Sprigs and Sprays in Heraldry," and "The Virgin's Bower," for other notes on the Thistle.

9. (p. 223) "Flowers and their Teachings," pp. 79—80; "Freaks and Marvels of Plant Life," p. 449.

CHAPTER VIII.

1. (p. 232) "Le bon Jardinier Alm.," 1848, p. 556; "Flora Domestica," p. 178; "Flora Historica," i., 289; "Freaks and Marvels of Plant Life," p. 265; "Outlines of Botany," pp. 595, 1022; and Dr. Prior's "Popular Names."

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2. (p. 238) See the chapter on "Flowers and Showers"; and also "Freaks," p. 259; and the other works quoted in the foregoing note.

3. (p. 241) The subject is most extensive, and I can only indicate a few of the sources whence information may be derived. See especially Brand's "Popular Antiquities," i., 212 *seq.*; *Contemporary Review*, February 1878, p. 525; "Flora Historica," i., p. x. context, and p. 168; "Flowers and their Teachings," pp. 52, 75 *seq.*; *Western Antiquary*; Publications of Folklore Society, *passim*; "Bygone Days in Devon and Cornwall," p. 30 *seq.*; Dyer's "English Folklore," freq. For *Helston Furry* see *Antiquary*, iii., 284-5; *Western Antiquary*, i., p. 83; "Bygone Days," 158—164, where the music will be found. Henderson's "Folklore of the Northern Counties," p. 301; this writer makes the custom support the dragon theory. Brand, i., 223, and many others, refer to it. For French customs see "Coutumes, Mythes, et Traditiones des Provinces de France"; "Baumkultus der Germanen," by Mannhardt, treats German customs thoroughly. Cp. "Plant Lore of Shakespeare," pp. 84-6; "Mythologie des Plantes," i., 224-6; "Clavis Calendaria," i., 340-8, has some valuable remarks. *Antiquary*, vii. (1883), pp. 28, 34, 38.

4. (p. 248) See "Flora Historica," ii., 24 *seq.*; "Flora Domestica," pp. 352-5; "Outlines of Botany," p. 714; Dr. Prior's "Popular Names," and Mr. Britten's "Dictionary of English Plant Names," s.v. *Gilliflower*; "Plant Lore of Shakespeare," s.v. *Carnations*; Diez' "Romance Dictionary," s.v. *Garofano*. The steps are as follows: July-flower, gillyflower, gilly-vor, giloffer, gilofre, girofle; then French giroflée, girofre, garofalo, garoffolum. In Latin we get next caryophyllum, modern Greek garouphalon and karyophillon, supposed to be from the Greek καρυόφυλλον. But this word does not occur in the older language, and the various forms point back finally to carofil, qarofil, carunfel, and thus to the Arabic qaranful, the common name for a Clove. The name easily became transferred from the Clove to the Stock, in consequence of a similarity in the scent. See *supra*, p. 485.

5. (p. 249) Dr. Prior's history of the word in "Popular Names" is most exhaustive: p. 190 (3rd Ed., 1879). Cp. "Plant Lore of Shakespeare," pp. 175—180 for a most valuable and instructive article; "A Year with the Wild Flowers" (Waddy), p. 14 *seq.*; and all our standard works on botany and wild flowers. See "Flora Historica," i., 51 *seq.*

6. (p. 252) Respecting the Daffodil or Lent-lily see "Plant Lore of Shakespeare," s.v. *Daffodil*; Dr. Prior and Britten, s.v. *Lent*; "Flowers and

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their Teachings," p. 34 *seq.*; *Gardener's Chronicle*, March 22nd, 1879, p. 376; "Flora Historica," i., 97 *seq.*

7. (p. 254) See Brand's "Popular Antiquities," i., 118 *seq.*; "Clavis Calendaria," i., 278; *Fraser's Magazine*, November 1870, p. 599; Prior's "Popular Names," pp. 116, 122, 175 (3rd Ed., 1879). There are several versions of the extract which I have given on p. 255, but the reader may find them in the foregoing works, and judge respecting their merits for himself. "Plant Lore of Shakespeare," p. 148 *seq.*; "Freaks and Marvels of Plant Life," pp. 435-7; *Gardener's Chronicle*, April 1873, p. 543; "Jest and Earnest," ii., 372.

8. (p. 260) To give a complete bibliography of this subject would be to write a volume. We may note Brand's "Popular Antiquities," i., p. 467 *seq.*; *Fraser's Magazine*, November 1870, p. 607 *seq.*; "Flowers and their Teachings," pp. 164-8; "Christmas Carols and Ballads" (edited by J. Sylvester, Messrs. Chatto & Windus, no date); "Mythologie des Plantes," i., 155 *seq.*, 251; "Bygone Days," pp. 42, 194; Chambers' "Book of Days"; the Publications of the English Folklore Society. As Christmas customs are intimately associated with the New Year, which in Scotland and America is largely observed, reference must be made to the many works and articles treating of this latter occasion. An interesting and valuable little work recently appeared in France, entitled "Le Jour de l'An et les Etrennes," which should be consulted. But every student will readily call to mind works bearing on the subject, and as each article and book contains references to others, I need not further load these pages with unnecessary notes.

CHAPTER IX.

1. (p. 268) Dr. Williams' "Tonic Dictionary," s.vv. *Lak*, *Shai*; "The Book of Changes"—a Chinese classical work, but to be had in English, French, and German translations; we recommend "The Yî King," by Dr. Legge. Cf. Gubernatis' "Mythologie des Plantes," i., 204; Doolittle's "Social Life of the Chinese," and other works on China, which I need not specify; Schlegel's "Uranographie Chinoise," i., 255; "History of a Tea-cup," p. 14; and especially Lenormant's "Chaldean Magic," pp. 237-8, and the references there.

2. (p. 274) Farrer's "Primitive Manners and Customs," pp. 292-4; Aubrey's "Remaines of Gentilisme and Judaisme," pp. 90-93, 226·

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"Credulities Past and Present," by William Jones, F.S.A., pp. 169—170, 180, 182; and the works of Drs. Dennys and Gray, Doolittle and Williams on Chinese folklore; *Fraser's Magazine*, November 1870, p. 597; Henderson's "Folklore of the Northern Counties"; and Gregor's "Folklore of the North-East of Scotland," with the other works of the English Folklore Society; Dr. Prior's "Popular Names of British Plants," s.v. *Rowan.*

3. (p. 276) Much information respecting St. John's Wort—a most famous plant in flower lore—will be found in the works of Hare, Henderson, Gubernatis, and the other authors already named. Every writer of note on this subject will be found to mention it, and in another chapter will be found the names of other plants sacred to St. John. *Methodist Magazine*, July 1883.

4. (p. 278) In another place I have given references to the Mistletoe. Cp. "Sketches and Studies," pp. 47—49; *Macmillan's Magazine*, January 1880, p. 201; Brand's "Popular Antiquities," i., 459 *seq.*; "Language of Flowers," pp. 20—25; Kelly's "Curiosities of Indo-European Tradition and Folklore," ch. vi.; and Prof. Max Müller's review of the same reprinted in "Chips from a German Workshop," ii.: the Essays on "Folklore" and "Comparative Mythology"; Aubrey's "Remaines," p. 89; "Freaks and Marvels of Plant Life," p. 438; Schouw, "Earth, Plants, and Man," p. 218; Gubernatis' "Mythologie des Plantes," i., p. 156. Brand and others supply many references to other works.

5. (p. 283) "Sketches and Studies," p. 80 *seq.*; "Choice Notes from Notes and Queries—Folklore," p. 64; Jackson's Works, vol. i., p. 916 (London, 1673); *Fraser's Magazine*, November 1870, p. 608; Gubernatis' "Mythologie des Plantes," i., 23, 188; "Le Diable et ses Cornes," pp. 11—14; "Plant Lore of Shakespeare," s.v. *Fern.* I omit all reference to older and less accessible works.

6. (p. 285) The reader may consult the following among other works which treat of the Divining Rod: "Curious Myths of the Middle Ages," p. 55, *seq.*; where Cicero, Tacitus, Ammianus, Valentine, and several other ancient, mediæval, and modern writers are cited. On pages 81, 83, of the same work there are illustrations of the rod in use; as there are also in Doolittle's "Social Life of the Chinese," p. 440 (of the edition by Rev. Paxton Hood); *Quarterly Review*, Vol. xxii., p. 273; De Quincey's "Collected Works," i., p. 84; iii., p. 222; "Treasures of the Earth," by William Jones, Esq., F.S.A., pp. 84, 116 (and illustration); also "Credulities Past and Present," by the same author; "Dyer's "English Folklore,"

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p. 31; Sir T. Browne's Works, ii., 97; *Philosophical Magazine*, xiii., 309; Britten's "Dictionary of English Plant Names," p. 247; *Gentleman's Magazine*, November 1751; Aubrey's "Remaines," pp. 115, 234; *Notes and Queries*, First Series, x., 468; "Le Diable et ses Cornes," p. 15 (the author remarks in a note that "Des centaines de volumes in-folio et des milliers de brochures ont été publiés sur ce sujet"); Hone's "Year-book," under December 30th; King's "Sketches and Studies," p. 84; Chevreul, "De la Baguetti Divinatoire" (1854); and a host of others.

7. (p. 290) See especially Henderson's "Folklore" and the other publications of the Folklore Society. It would be impossible to supply a bibliography of all the works which mention magic plants. The works already quoted will serve for reference here. Respecting the Mandrake (p. 291 *et. seq.*), we may remark that Dr. Cooke's "Freaks and Marvels of Plant Life," pp. 440, 442, contains two interesting illustrations of the plant being pulled up by a dog. Cp. Parkhurst's "Hebrew Lexicon," p. 113; *Fraser's Magazine*, December 1870, p. 705 *seq.*; "Flora Historica," i., 345 *seq.*; "Plant Lore of Shakespeare," p. 117; "Things not Generally Known" (1856), p. 103; Sir T. Browne's "Vulgar Errors," Book ii., ch. 6; "Promptorium Parvulorum," p. 324; Longfellow's *Spanish Student*, p. 92; Smith's "Dictionary of the Bible," art. "Mandrake"; *Gardener's Chronicle*, September 5th, 1874, p. 289; Hogg in *Hooker's Journal*, Second Series, i., p. 132; "Outlines of Botany," p. 995; Dr. Prior's "Popular Names," p. 145; and many others.

CHAPTER X.

1. (p. 302) The first chapter of Prof. Dyer's "English Folklore" should be here consulted, for though few of his notices are at first-hand, they are given in compact and readable form. Cp. also Henderson's "Folklore of the Northern Counties" and the other publications of the Folklore Society. Aubrey's "Remaines" (Folklore Society's Edition), p. 239; and for Homer's *môly* (not μολὶ, as printed in Aubrey, but μῶλυ) see Gubernatis' "Mythologie des Plantes," i., 248, and the bibliography given there; also Brewer's "Dictionary of Phrase and Fable," s.v. *Moly*; Milton's *Comus* (Clarendon Press Edition); and Mr. Gladstone's works on Homer.

2. (p. 302) The Ash and Yggdrasil figure very largely. See Henderson's "Folklore," p. 17; King's "Sketches and Studies," p. 55 *seq.*; Grote's

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"History of Greece," i., ch. 2; Finn Magnussen's "Lexicon Myth.," s.v. *Yggdrasil*; Grimm's "Deut. Myth.," p. 757 (recently translated into English); "Myth. among the Hebrews," p. 366 *seq.*; Kelly's "Curiosities of Indo-European Tradition and Folklore," p. 74, etc., taken largely from Dr. Kuhn's German work "On the Descent of Fire and Drink of the Gods," mentioned in some other notes under its original title. Cp. "Chips from a German Workshop," ii., 202-5; Bunsen's "God in History"; Gubernatis' "Mythologie des Plantes," i., 294, and the various works there referred to; *Fraser's Magazine*, November 1870; "Frithiof's Saga," s.vv. *Asker* and *Yggdrasil*, pp. 251, 301.

3. (p. 305) Fairbairn's "Studies in the Philosophy of History and Religion," p. 33; Aubrey's "Remaines," p. 247; "Natural History of Wilts," p. 53; and "Natural History of Surrey," ii., p. 34. Cp. King's "Sketches and Studies," pp. 44—53; Tacitus, "De Germania," 9; Welcker, "Griech. Götteslehre," i., p. 202; Parkhurst's "Hebrew Lexicon," p. 37; Pliny's "Natural History," Book xvii., cap. 44; *Fraser's Magazine*, November 1870, p. 593; *Macmillan's Magazine*, January 1881, p. 204; "Language of Flowers," pp. 17—19.

4. (p. 308) See Chapter IX., Note 4, and elsewhere for full references. Cp. "Asgard and the Gods," and other works on Norse mythology.

5. (p. 314) For the various superstitions here given see, amongst others, Dr. Prior's "Popular Names," s.vv. *Celandine*, *Miltwaste*, *Spleenwort*, etc.; Rev. S. Baring-Gould's "Curious Myths," pp. 394 *seq.*; Aubrey's "Natural History of Wilts," p. 64; Gubernatis' "Mythologie des Plantes," i., 258, etc.; "Faune Populaire de la France," ii., 62; Pliny's "Natural History," x. 20; also the old herbals; Coles' "Adam in Eden"; and Chapter VI., Note 3.

6. (p. 315) See Chapter VI., also *Gardener's Chronicle*, 1875, p. 515, for a full account of the tradition; Prior and Britten, s.vv., *Danewort*, *Daneweed*. Aubrey's "Natural History of Wilts," p. 50; "Natural History and Antiquities of Surrey," iv., 217. Similar traditions attach to the Rose, Anemone, Thistle, Adonis, and many other flowers, which cannot be further related here.

7. (p. 321) See "Flora Historica," ii., 84 *seq.*; "Outlines of Botany," p. 842; Henderson's "Folklore of the Northern Counties," p. 21; Homer's "Iliad," v., 400, 900; *Folklore Record*, i., 44; King's "Sketches," p. 35; *Notes and Queries*, Fourth Series, Vol. xii.

On "Wassailing" (p. 326) see Brand, i., pp. 9, 29, 207; Herrick's

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Hesperides, p. 311; "Bygone Days in Devonshire and Cornwall," p. 26; Farrer's "Primitive Manners and Customs," p. 77; "Clavis Calendaria," ii., 349; Polwhele's "History of Cornwall," p. 48; "Borders of the Tamar and Tavy," i., p. 290; *Transactions of the Devonshire Association* (1876), viii., 49—50, 541; *Notes and Queries* (First Series), iv., 309 (1851); v., 148, 293 (1852); *Gentleman's Magazine*, 1791, p. 403; Hasted's "History of Kent," i., 109; Aubrey's "Remaines," pp. 8, 40; Henderson's "Folklore," 60 *seq.*; and other works.

I deeply regret that my distance from any public library has robbed me of the opportunity of consulting the various volumes of *Notes and Queries*. I have given here and there extracts from that treasury of valuable and interesting facts, but they have been in every case at second hand. This apology will perhaps lead the contributors to that work, who have been laid under tribute in this volume, to look with indulgence on such faults as they may detect in the quotations; and such as may see this note will doubtless be willing to accept, in this informal way, the thanks presented to them for any assistance they have thus afforded.

CHAPTER XI.

1. (p. 331) Cf. Gubernatis' "Mythologie des Plantes," i., 146-7; Grimm's "Teutonic Mythology," i., 330; Homer's "Iliad," xiv., 345 *seq.*, and the quotations and illustrations of various annotators of this passage; "The Light of Asia" (4th Ed., 1880), p. 4; "A Catena of Buddhist Scriptures from the Chinese," and other works on Buddhism which will be known to such as are interested in this particular subject, but need not here be quoted. See my little work entitled "The First Year of My Life" (1882), p. 9; Hardy's "Manual of Buddhism," p. 164.

Respecting the "Rain-tree" (p. 332) the following may be consulted: *Nature*, for February 28th, 1878, pp. 349—350; "Kew Gardens Report for 1878," pp. 46—47; Prof. Ernst in "Botanische Zeitung," 1876, pp. 35—36; "Journey Overland from the Gulf of Honduras," by John Cockburn (London, 1735), pp. 40—42; Gubernatis' "Mythologie des Plantes," i., pp. 36, 122, 264, 265; Prof. Kuhn's "Die Herabkunft des Feuers," and Baudry's French translation; Schwartz's "Der Ursprung der Mythologie" supply much valuable information from a mythological

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point of view; Ramusio's "Historia delle Indie Occidentali," and Pietro Martire's "Sommario dell' Indie Occidentali" give travellers' reports; "Freaks and Marvels of Plant Life," p. 13, *seq.*; "Leaves from the Book of Nature," p. 212; where the story of the tree in the Canary Isles is related as an established fact.

2. (p. 342) For the general subject here treated one note will suffice. See Dyer's "English Folklore," p. 25 *seq.*; "The Weather-lore of Plants" in the *Illustrated London Times* for November 19th, 1881; Mrs. Lincoln's American "Botany," p. 201; further than this I have found but little information in a collected form, although scattered notes are constantly to be met with in various works on botany, folklore, and kindred subjects.

3. (p. 347) "Freaks and Marvels of Plant Life," p. 259 *seq.*; "Language of Flowers," pp. 36, 49; Henderson's "Folklore of the Northern Counties," pp. 17, 76; King's "Sketches and Studies," p. 45; Hare's "Essays," i., 30; "Flora Domestica," p. 23; *Folklore Record*, ii., 47 *seq.*; iii., 84; and Chapter VII., Notes 6, 7.

CHAPTER XII.

1. (p. 359) See Earle's "English Plant Names," p. x. *seq.*; Diez says the name *drug* was applied to spices, aromatics, etc., on account of their hot, dry nature. There was formerly some confusion between *drugs* and *dragges*: but I must be content with references to Chaucer: "Prologue," l. 426:—

> "Ful redy hadde he his apotecaries,
> To sende him *dragges*";

and the notes and vocabulary by Dr. Morris (Clarendon Press Series); Diez' "Romance Dictionary," s.vv. *Droga* and *Treggea*; "Introduction to the Grammar of the Romance Languages," p. 58. See the Essay on *Popol Vuh* in "Chips from a German Workshop," Vol. i.; Lincoln's "Botany," pp. 11, 220 *seq.*; "Plant Lore of Shakespeare," p. 37.

2. (p. 361) Respecting the doctrine of signatures see Dr. Prior's "Popular Names," p. xv.; Farrer's "Primitive Manners and Customs," pp. 304—306, where we see that the same idea is carried into other realms of superstition; "Plant Lore of Shakespeare," p. 68; Coles' "Art of Simpling," ch. xxvii.; Brewer's "Dictionary of Phrase and Fable," s.v. *Herbs*; Brand's "Popular Antiquities," i., 315; Dyer's "Folklore of Plants."

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3. (p. 368) *Folklore Record*, i., 220 *seq.*; Aubrey's "Remaines," pp. 191, 193; *Transactions of the Devonshire Association*, xi., 105; *Fraser's Magazine*, November 1870, p. 593, etc.; *Antiquary*, November 1882, p. 206.

4. (p. 374) Brand's "Popular Antiquities," iii., 287 *seq.*; *Folklore Record*, iii., 287; *Transactions of the Devonshire Association*, ix., 94—96; *Contemporary Review*, February 1878, p. 524; *Fraser's Magazine*, November 1870, p. 594; "History of Selborne," etc.

5. (p. 378) *Macmillan's Magazine*, January 1881, p. 203; Parkhurst's "Hebrew Lexicon," p. 38; Pliny's "Natural History, Book xvii., cap. 24; cp. Mallet's "Northern Antiquities," ii., 147; Gubernatis' "Mythologie des Plantes," i., pp. xix., 170, 230 *seq.*; "Outlines of Botany," 765. See, generally, the various publications of the English Folklore Society for many modern illustrations of superstitions of this kind, as well as most works on botany, folklore, and kindred subjects. My notes have been collected at various times from a variety of sources, and it would be impossible to specify in every case the work consulted.

CHAPTER XIII.

I regret that I have been unable directly to consult a good work on Heraldry. I do not happen to possess such a work, and have had to write this chapter at a great distance from any public library, where, no doubt, abundant assistance might be obtained. Perhaps I may therefore take to myself a little more credit than would have been due to me had I found all my materials ready to hand. Had my object been to attempt a full and thorough treatment of the subject, I should have made it my business to consult the standard works now in existence, but I have rather aimed at placing before the reader a *few* of the interesting historical facts which cluster around our common plants and flowers. As the science of Heraldry leads us back to the old custom of sending officers to challenge to battle, or convey messages between contending armies, we may remember that the Greek (Lacedæmonian) herald bare in his hand a staff of Laurel or Olive (called κηρύκειον, "The herald's wand"; or σκῆπτρον, whence our word "sceptre"), around which were sometimes folded two serpents, without erected crests, as an emblem of peace and concord. (Cf. Pliny xxix., 3; and "Dictionary of Grecian Antiquities," s.v. *Herald.*) The Athenian heralds, however, frequently made use of the *Harvest*

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Wreath (εἰρεσιώνη), as it was called, which consisted of an Olive or Laurel branch wound round with wool, and adorned with various fruits of the earth. This was a token of peace and plenty. See Liddell and Scott under these words, and *Contemporary Review*, for February 1878, p. 531; Gubernatis' "Mythologie des Plantes," i., pp. 124, 226. With the development of the Eiresiône in the direction of the harvest festivals we are not here concerned. Dr. Mannhardt's works may be consulted by those who wish to study that subject. It should be observed that the persons of the heralds were inviolable, and they were regarded as the messengers, and under the protection of Jove. In Latin the herald's staff was Caduceus (connected with the Greek word given above), and Mercury was sometimes known as Caducifer, or "He who bears the herald's staff." Cf. Gubernatis, i., p. 53; Robinson's "Antiquities of Greece," pp. 224, 328, 381. The study of the ancient armour of the Greeks and Romans, and of that at present in use in China and elsewhere, is calculated to throw great light on the subject of Heraldry in general.

1. (p. 382) See Farrer's "Primitive Manners and Customs," p. 145; Newton's "Display of Heraldry"; Papworth's "Ordinary of British Armorials." For an illustration of a Chinese shield with a tiger's face, see Davis' "Chinese," p. 107. On the shield of Achilles we have the representation of the bard accompanying the dance. See Homer's "Iliad," Book I.; and the chapter on military affairs, soldiers, and armour, in the standard works on "Greek and Roman Antiquities"; Gladstone's "Homer," p. 9.

2. (p. 383) It would be impossible to exhaust the subject of Rose-heraldry, and I must therefore be content to leave the brief notice of it as it stands, adding here some references to works in which the matter may be more fully traced out. Hugh Clark's "Introduction to Heraldry" (1840), p. 172; "Freaks and Marvels of Plant Life," p. 447; "Plant-Lore of Shakespeare," p. 189 *seq.*; "Language of Flowers," p. 38 *seq.*; "Dictionary of Phrase and Fable," s.v. *Rose*; "Flowers and their Teachings," p. 83 *seq.*; *Fraser's Magazine*, December 1870, p. 713. In the "Student's Hume" we find (p. 291) an ornament formed of the bust of Queen Elizabeth, cut from a medal and enclosed in a border of goldsmith's work representing the Roses of Lancaster, York, and Tudor. Comp. "Flora Domestica," s.v. *Rose*; *Gardener's Chronicle*, July 1st, 1876, p. 8; "Flower-Lore" (Belfast), 60 *seq.*; "Shakspere Flora," p. 115. Many facts and illustrations relating to our subject will be found in these and kindred works, which the reader may consult for himself.

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3. (p. 386) See Dr. Prior's "Popular Names of British Plants"; "Outlines of Botany," p. 649; "Clavis Calendaria," i., p. 268 (3rd Ed., 1815); Brewer's "Dictionary of Phrase and Fable." So far as I have been able to find, the Shamrock is not mentioned by Shakspere. Under the word "Clover," the author of "Plant Lore of Shakespeare" says: "Of the Clover there are two points of interest that are worth notice. The Clover is one of the plants that claims to be the Shamrock of St. Patrick. This is not a settled point, and at the present day the Woodsorrel is supposed to have the better claim to the honour. But it is certain that the Clover is the 'clubs' of the pack of cards. 'Clover' is a corruption of 'Clava,' a club. In England we paint the Clover on our cards, and call it 'clubs,' while in France they have the same figure, but call it trèfle." "Freaks and Marvels of Plant Life," p. 451; Fynis Morison's "History of the Civil Wars in Ireland, between 1599 and 1603"; "A Year with the Wild Flowers" (by Edith Waddy), p. 51. We do not offer an opinion on the question which has perplexed so many better able to judge, but think it likely that the Woodsorrel has, at any rate, as strong a claim as any plant. See especially Britten and Holland's "Dictionary," s.v. *Shamrock*.

4. (p. 388) "The Scotch emblem, the Thistle, has been the subject of much controversy, both as to its origin, and the particular species which is symbolical." "Freaks and Marvels of Plant Life," p. 452; Dunbar's "Poems," especially ii., p. 219; *Notes and Queries*, i., p. 90; v., p. 281; Brewer's "Dictionary of Phrase and Fable"; Johnston's "Botany of the Eastern Borders," p. 130; "Outlines of Botany," p. 933; "Field Flowers," (by Shirley Hibberd), p. 102; "Plant-Lore of Shakespeare," p. 229—231. "Any notice of the Thistle would be imperfect, without some mention of the Scotch Thistle. It is the one point in the history of the plant that protects it from contempt. We dare not despise a plant which is the honoured badge of our neighbours and relatives, the Scotch; which is ennobled as the symbol of the Order of the Thistle, that claims to be the most ancient of all our orders of high honour, and which defies you to insult it or despise it by its proud mottoes, 'Nemo me impune lacessit,' 'Ce que Dieu garde, est bien gardé.' What is the true Scotch Thistle even the Scotch antiquaries cannot decide, and in the uncertainty it is perhaps safest to say that no Thistle in particular can claim the sole honour, but that it extends to every member of the family that can be found in Scotland." In the works I have quoted the question is ably discussed; and the general conclusion is that either *Onopordum Acanthium*,

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or, perhaps more probably, *Carduus Marianus*, has the greatest claim to be regarded as the original. See the chapter on "Proverbs," and also that on "The Virgin's Bower" for further notes on the Thistle; "Outlines of Botany," p. 933; "Wild Flowers," by Ward, Lock, & Co., p. 67.

5. (p. 391) The tale of the Plantagenets has been often told; we will refer only to one or two sources of information: "Plant Lore of Shakespeare," s.v. *Broom*; "Flowers and Their Teachings," p. 63; various Histories of England; "Freaks and Marvels of Plant Life," p. 448. It is a little surprising that a house so proud as this should have chosen an emblem of humility for its badge. "Wild Flowers," by Ward, Lock, & Co., p. 44-5.

6. (p. 392) See Dr. Prior's "Popular Names of British Plants," s.v. *Marguerite*; and the Appendix to "Plant Lore of Shakespeare," especially p. 302; "Freaks and Marvels of Plant Life," p. 456. I had just written this note when Messrs. W. Swan Sonnenschein & Co. kindly forwarded a small work entitled "Le Diable et ses Cornes" (Fribourg, 1876), from which I am able to quote a few lines in confirmation of what I have already written. I do so with the more pleasure because of the French connection which the Daisy has with Heraldry. The author remarks (p. 63): "Au moyen-âge, lors-qu'une noble châtelaine voulait donner une marque publique d'affection à quelque chevalier, elle l'autorisait à faire graver une marguerite double sur son armure. On raconte que lorsque Marguerite de France, fille de François 1^er^, se rendit en Savoie pour y épouser le prince Emmanuel—Philibert, on lui présenta quelque part sur la route une corbeille de fleurs, où il n'y avait que les marguerites avec ces vers:

"Toutes les fleurs ont leur mérite;
Mais quand mille fleurs à la fois,
Se présenteraient à mon choix
Je choiserais la marguerite."

Every one will see the beauty of the words when accompanied by an act like this, the floral language being in itself most touching and appropriate. There can be little doubt that the name of the flower has had very much to do with its use as a badge, in which office it far outshines many more gay and noble flowers.

7. (p. 393) See the chapter on "Proverbs," also "Freaks and Marvels of Plant Life," p. 449; "Flowers and their Teachings," p. 80, on the authority of Miss Strickland

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8. (p. 393) Mill's "History of Chivalry," i., p. 315, gives the ancedote connected with the Forget-me-not in the following words:—"Two lovers were loitering on the margin of a lake, one fine summer's evening, when the maiden espied some of the flowers of the Myosotis growing on the water, close to the bank of an island, at some distance from the shore. She expressed a desire to possess them, when her knight, in the true spirit of chivalry, plunged into the water, and, swimming to the spot, cropped the wished-for plant; but his strength was unable to fulfil the object of his achievement, and feeling that he could not regain the shore, although very near it, he threw the flowers upon the bank, and casting a last affectionate look upon his lady-love, he cried 'Forget-me-not,' and was buried in the waters." See also Mrs. Lankester's "Wild Flowers Worth Notice," pp. 99—102; "Flora Historica," ii., 270 *seq.*; and especially Dr. Prior's "Popular Names of British Plants," which gives (pp. 83-5) a careful digest of matters relating to this plant, and its names. Strange to say, the Myosotis is called Bug-loss in Devonshire. See also Gubernatis' "Mythologie des Plantes," i., 235; "On sait que le nom populaire du *myosotis* est *ne m'oubliez pas*, en allemand *vergissmeinnicht*, *niezaboudka* en russe, *nontiscordardime* en italien; on sait aussi que, dans les amour élégants de nos jours, cette fleur qui éveille le souvenir joue encore un certain rôle." "Wild Flowers," by Ward, Lock, & Co., p. 71.

9. (p. 395) "Freaks and Marvels of Plant Life," p. 457; "Flowers and their Teachings," p. 40; "Flora Historica," i., 64 *seq.*; "Language of Flowers," pp. 5-6. See "Plant Lore of Shakespeare," s.v. *Columbine.*

10. (p. 399) See "Clavis Calendaria" (3rd Ed., 1815), i., 249; Brewer's "Dictionary of Phrase and Fable," s.v. *Leek*; and for the Orange and Palm see "Flora Historica," ii., 17; Brewer, *op. cit.*, s.vv. *Orange*, *Palm*, *Palmer*; *Fraser's Magazine*, November 1870, pp. 600, 608; "Clavis Calendaria," i., 280; Müller's "Chips," iii., p. 23.

11. (p. 410) The following works may be consulted for questions relating to the Lily or Fleur-de-lis, a subject which has attracted a great deal of attention, but which seems to have been hazed rather than cleared by the discussion called forth. I have sadly felt the need of a clear and succinct account of this flower and its historical associations. "Plant Lore of Shakespeare," pp. 73 *seq.*, 107—111; "Flora Historica," i., p. 205 *seq.*; Dr. Prior's "Popular Names," p. 81; "A Year with the Wild Flowers" (Waddy), p. 74; "Clavis Calendaria," ii., 35; "Freaks and Marvels of Plant Life," p. 457; Brewer's "Dictionary of Phrase and Fable," s.vv. *Lis*

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and *Fleurs-de-Lys*; *Fraser's Magazine*, December 1870, p. 716; Mrs. Lankester's "Wild Flowers Worth Notice," 133; and a number of other works treating of plant-lore, heraldry, and history; *Notes and Queries* for March 29th, 1856; "Shakspere Flora," p. 163. Dr. Brewer's "Dictionary of Phrase and Fable," on "Flowers and Trees." For the *Sweet Reseda* consult "Flora Historica," s.v. *Mignonette*; "Flower Lore" (Belfast), Chapter IV., on "Heraldic Badges." This interesting work did not come to hand till after my MS. was sent to press.

CHAPTER XIV.

1. (p. 415) Consult Earle's "Plant Names," *Introduction*, pp. ix.-cxii.; Prior's "Popular Names"; Mrs. Lincoln's "Botany," pp. 214 *seq.*; Introduction to Martyn's English Translation of Rousseau's "Letters on Botany," pp. 1—14.

2. (p. 418) Hare's "Fragments of two Essays," i., p. 9; Pliny, xxv., 46; for a discussion of the etymology and history of the word. See also Dr. Prior's "Popular Names," p. 20; and Britten's "Dictionary of English Plant Names," i., p. 40.

3. (p. 420) See Prof. Rhy's "Lectures on Welsh Philology," pp. 114-5, 127 (2nd Ed., 1879); Dr. Prior's "Popular Names," s v. *Brownwort*; Prof. Max Müller's "Science of Language," ii., p. 604; Prof. Earle's "Plant Names," pp. 4, 33; Brewer, Halliwell, and others, s.vv. *Crowd*, *Crowdy*, *Crowden*, *Crowdy-kit*; Britten and Holland's "Dictionary of English Plant Names," s.vv. *Fiddlewood* and *Brown net*; Diez' "Romance Dictionary," s.vv. *Rote*, *Bruno*. Teutonic *Kit* explains the Keltic *Crowd*.

4. (p. 420) This is doubtful. See Diez, s.v. *Coquelicot*. "English *Cockle*, wild poppy. From *Coccum*, κόκκος, the kermes-insect, coque de kermes. By a false association *coquelicot* has taken the same form as the word for the cry of a cock = *coquelicot*, *coquericot*, the red comb of the fowl being the point of connection. Cf. Occ. *cacaracá* = crow of a cock and poppy, Pic. *cocriacot* = cock and poppy." Comp. Professor Max Müller's "Science of Language," i., 411; Dr. Prior's "Popular Names," p. 51; Skeat's "Dictionary," s.v. *Cockle*; Earle's "Philology of the English Tongue," p. 21; "Outlines of Botany," p. 744. It may be remarked that in quoting the words of others we do not necessarily agree with their etymological conclusions.

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5. (p. 422) See Dr. Prior's "Popular Names," s.vv. *Ash* and *Lime*; and for a similar history and connection between trees and articles made therefrom, cf. *Bark* (Diez, s.v. *Barca*), and *Drus*, *Dâru* meaning wood, tree, and spear; Earle's "Plant Names," p. lxxii.; Noiré, "Max Müller and the Philosophy of Language," p. 96; cp. also Prior's note on the Elm; and similarly the Birch—a tree, and a whipping instrument.

6. (p. 434) On the Rose see Dr. Prior's "Popular Names," p. 199; Diez' "Romance Dictionary," s.v. *Rosa*; Earle's "Plant Names," p. civ. *seq.*; *Academy*, May 2nd and May 23rd, 1874; *Ibid.*, November 4th, 1882; *supra*, p. 638, Note 1; "The Colour Sense," by Grant Allen, B.A. (Trübner & Co., 1879), p. 250 *seq.*; "Plant Lore of Shakespeare"; and "Flora Domestica," s.v. *Rose*. For the Saffron see Goldziher's "Mythology among the Hebrews," p. 150 *seq.*; Homer's "Iliad," viii., 1, etc.; Hare's "Guesses at Truth," p. 40; Fuerst's "Hebrew Lexicon," s.v. כַּרְכֹּם, p. 697; Mr. Gladstone on "The Colour Sense in Homer"; *Nineteenth Century*, October 1877. The foregoing will supply all needful materials.

7. (p. 435) There are but three primary colours in the rainbow; the other four being formed by blending these together. See on this subject Max Müller's "Hibbert Lectures" (2nd Ed., 1878), pp. 38 *seq.*, and the references there; Mr. Gladstone in *Contemporary Review*, April 1878, p. 145; Dr. Donaldson's "New Cratylus" (4th Ed., 1868), p. 696; Müller's "Dorians" (2nd Ed., 1839), p. 360. As an illustration of the difference of opinion existing on some points here referred to I will quote a few lines from each of these two last-named authors. Dr. Donaldson, discussing the word Hyacinth says: "We are sure, as in the case of the cognate *Iris*, that the plant derives its name from the mythological personage. Now Benfey himself has seen that ἶρις = Fῖρις means primarily the *curved* rainbow (ii., 303), and it is equally certain to us that in the old elementary religion of the Laconians, from which the legend of *Hyacinthus* is derived (see Müller, "Dorians," i., p. 374 [360 in 2nd Ed.], who, however, derives the name from the flower), the beautiful youth slain by the *discus* of Apollo, is merely a type of the rainy spring, whose tender flowers are wet with the moisture of heaven, and which falls a victim to the powerful *orb* of the sun-god. So that the *Iris* or "rainbow" and the *Hyacinthus* or 'Watery flower' are equally symbolical of the triumphs of the great God of day." So much for Donaldson, whose interpretation ought surely to delight the hearts of such staunch propagators of the Solar-myth theory as Cox, Müller, Gubernatis, Goldziher, and the rest of that

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school. In the case of Müller cited above we read: "We have as yet omitted the mention of two great national festivals, celebrated at Amyclæ by the Spartans in honour of the chief deity of their race—viz., the *Hyacinthia* and the *Carnea*—from a belief that they do not properly belong to Apollo. That the worship of the Carnean Apollo, in which both were included, was derived from Thebes, has been proved in a former work; our present object is to show from the symbols and rites of this worship, that it was originally derived more from the ancient religion of Demeter than from that of Apollo. The youth Hyacinthus, whom the Carnean Apollo accidentally struck with a quoit, evidently took his name from the flower (a dark-coloured species of Iris), which in the ancient symbolical language was an emblem of death; and the fable of his death is clearly a relic of an ancient elementary religion. Now the Hyacinth most frequently occurs, in this sense, in the worship of Demeter; thus, for example, it was, under the name ὀσμοσάνδαλος, sacred to Demeter Chthonia at Hermione (Pausanius, ii., 35, 4). We find further proof of this in the ancient sculptures with which the grave, and at the same time the altar of Hyacinthus, was adorned; the artists indeed appear to have completely comprehended the spirit of the worship." See Prior's "Popular Names," p. 123. "So natural indeed is the feeling which leads us to invest plants with human names and human attributes" (says Archdeacon Hare), "that the Greeks even went so far as to invent human originals for their favourite flowers; and then they devised beautiful legends to account for *Hyacinthus* and *Narcissus* and *Daphne* and *Syrinx* being changed into the plants said to be called after them." But see Pliny's "Natural History"; Aubrey's "Remaines," p. 175; and "Flora Historica," i., p. 202.

In connection with pp. 437—441 the reader may consult "The Colour Sense" (Grant Allen), p. 250 *seq.*; "Freaks and Marvels of Plant Life," pp. 284, 314; Earle's "English Plant Names," p. xviii. *seq.* In other chapters will be found abundant material for carrying on the study.

CHAPTER XV.

I must place "The Language and Sentiment of Flowers," by Messrs. Warne & Co., first on my list of works consulted. In the "Mythologie des Plantes," by M. Gubernatis, will be found (Vol. i., pp. 151-2, 198)

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some additional notes. See also "Le véritable Langage des Fleurs," for French expressions. Appended to an American work on Botany by Mrs. Lincoln is a section on the symbolical language of flowers, which I have not, however, used in the foregoing chapter. For the rest I am indebted to the authors mentioned below, who in their various works touch upon this subject without giving themselves up to its special study. Cp. Dierbach, "Flora Mythologica der Griechen und Römer" (1833).

1. (p. 443) See "Freaks and Marvels of Plant Life," p. 444; "Flora Domestica," Preface, p. xxi.; "Flora Symbolica," by Ingram (1882).

2. (p. 447) "Strange Stories from a Chinese Studio," by Herbert A. Giles, i., p. 324; *Macmillan's Magazine* for January 1881; *Fraser's Magazine* for November 1870, p. 594; Robinson's "Greek Antiquities," p. 224; Parkhurst's "Hebrew Lexicon" (1823), p. 146, which gives numerous references to classical writers; "Plant Lore of Shakespeare," s.v. *Olive*; *Nineteenth Century*, January 1882, p. 86; and other works.

3. (p. 453) "Flora Domestica," s.v. *Rose*; "Flowers and their Teachings," p. 83 *seq.*; "Language and Sentiment of Flowers," pp. 38-9.

4. (p. 454) "Pilgrim's Progress," Part II.; "Flowers and their Teachings," p. 43; Mr. Britten in the *Gardener's Chronicle*, July 1st, 1876; "Flora Historica," i., p. 77 *seq.*

5. (p. 455) See the following works:—"Le Diable et ses Cornes" (Fribourg, 1876), p. 62; Mrs. Lankester's "Wild Flowers Worth Notice," p. 81; "Weeds and Wild Flowers," by Lady Wilkinson (1858). Rev. H. N. Ellacombe, M. A., refers to these two works, and quotes the tradition in his "Plant Lore of Shakespeare," p. 291; and remarks that "with that grand contempt for giving authorities, which lady-authors too often show, neither of these ladies tells us whence she got the legend." "Flora Domestica" and "Flora Historica" should also be consulted, and many references will there be found, as well as in the able article by Mr. Ellacombe. To this last-named author I am indebted for some of my references to Shakspere.

6. (p. 464) See Stanley's "Sinai and Palestine," pp. 139, 429; *Fraser's Magazine*, December 1870, p. 716; Henderson's "Commentary on the Minor Prophets" (Hosea xiv. 5); and my notes on Lotus and Lily in other parts of this volume.

7. (p. 466) "Flora Historica," i., 345 *seq.*; "Plant Lore of Shakespeare," s.v. Mandrake; *Fraser's Magazine*, December 1870, p. 705 seq.; "Freaks and Marvels of Plant Life," p. 439 *seq.* In this work two illustrations are given. The bibliography is very extensive. See Chapter IX., Note 8.

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CHAPTER XVI.

As already stated, the chapter which these notes accompany has not been culled from books, but is made up of notes taken during my own country rambles. The student will, however, be glad to know where he may go for other notes on the same subject, and I have therefore added a brief bibliography. The following works can be recommended :—

"Popular Names of British Plants," by R. C. A. Prior, M.D. (3rd Ed., 1879), London, Frederic Norgate. Must be used with caution. A good list of authors is added to this work on pages xxv.-xxvii.

"English Plant Names from the 10th to 15th Century," by John Earle, M.A., 1880. Oxford Clarendon Press. An excellent work.

"A Dictionary of English Plant Names," by James Britten, F.L.S., and Robert Holland. Part I. (A to F), 1878; Part II. (G to O), 1879; Part III. and Supplement, 1883. [In the Press.]

Transactions of the Devonshire Association for 1881-2.

Turner's "Names of Plants" (1548), reprinted by the *English Dialect Society*, among whose various works will be found many valuable helps.

Dictionaries and Glossaries generally give some assistance; we may note especially the following :—

Jamieson's "Scottish Dictionary."

Diez' "Dictionary of Romance Languages."

Halliwell, Nares, Stratmann, and others on provincial and old English terms.

Grassmann, "Deutsche Pflanzennamen," Stettin, 1870.

Nemnich, "Allgemeines Polyglotten-Lexicon der Natur-Geschichte," (1793).

Friend, "A Glossary of Devonshire Plant Names" (1882).

Several of the foregoing works will supply further references, which may be followed up as the student desires; the three first-named works are indispensable to those who mean to become thoroughly conversant with the subject.

1. (p. 473) We are reminded of the word "Barnacles," and Professor Max Müller's elaborate treatment of the same in "Science of Language," ii., 584 *seq.* Compare "Credulities Past and Present," 17 *seq.*; Gubernatis' "Mythologie des Plantes," i., 65 *seq.*; "Animal Lore of Shakspere's Time," p. 446. If Barnacles could grow on trees, why not Cockles and Oysters?

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2. (p. 477) Mr. Britten seems to me to have strangely missed the mark. Speaking of the Adder's fern (as the *Polypodium vulgare* is called in Hants) he says: "It will be observed that most of the plants connected with the adder appear in spring, when snakes are most generally seen." In the first place, it is a question with me whether snakes are seen as much in spring as later on in the year; but waiving that question, it must be observed that in Anglo-Saxon the word *attor* (poison) is used in connection with plants which have no connection whatever with snakes: and the fruits and flowers generally bearing the name of adder are (1) usually bright and attractive; (2) supposed to be very poisonous; and (3) are generally ripe *in the autumn*, and not in the spring. On the other hand, it must be remarked that my observations do not apply to *all* plants so named, seeing that the name is easily accounted for, in some cases, in other ways. Thus Adder's-tongue is merely a translation of the botanical name (*Ophioglossum*). See Earle's "English Plant Names," pp. lxxiv., lxxvi., 12, 47, 94; Britten and Holland's "Dictionary of English Plant Names," Part. I., p. 6.

3. (p. 479) See "Fragments of Two Essays," by Archdeacon Hare (Macmillan, 1873), i., 14; Prior's "Popular Names of British Plants" (3rd Ed., 1879), pp. 113-4; "Romance of the London Directory," pp. 64, 76, 134; Halliwell's "Dictionary of Archaic Words," s.vv. *Robin*, *Robert*. Brewer says in his "Dictionary of Phrase and Fable," s.v. *Robert*: "The Wild Geranium is called *Herb Robert* by a figure of speech, robbers being 'wild wanderers,' and not household plants"; certainly a very ingenious interpretation of the name. It will be seen that at present it is quite uncertain how the names originated; but the weight of evidence seems in favour of referring them to the celebrated outlaw. *Academy*, October 6th and 13th, 1883.

4. (p. 487) See *Folklore Record*, ii., 78 *seq.*; "Flora Historica," i., 94; "Flora Domestica," p. 305, note; "Plant Lore of Shakespeare"; Dr. Prior's "Popular Names"; and Britten's "Dictionary," respectively under the word *Cuckoo*.

5. (p. 493) Respecting the word "Eaver" or "Evver," see *Transactions of the Devonshire Association*, vii., 473; Diez' "Romance Dictionary," s.v. *Ebbriaco*; "Le bon Jardinier Almanach" for 1848, Part I., 415 *seq.*; *Western Antiquary*, March 1882. The radical idea is found in the Latin word *Ebrius*, the *Lolium* or Ray-grass being supposed to possess intoxicating qualities. See "Outlines of Botany," p. 365; "Mythologie des Plantes," ii., p. 202.

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CHAPTER XVII.

1. (p. 501) Grimm's "Teutonic Mythology," i., p. 54; Brand's "Popular Antiquities," i., 208; "Travels of Tom Thumb," p. 16; "Plant Lore of Shakespeare," s.v. *Nettle*; Dr. Prior's "Popular Names," p. 167; Lankester's "Wild Flowers," p. 125; *Nineteenth Century* for September 1878, p. 460, and for May 1880, p. 825; "Excerpta Historica," p. 21; "Flowers and their Teachings," p. 89.

2. (p. 502) Trench's "Study of Words," p. 122; Gubernatis' "Mythologie des Plantes," i., 58; *Academy*, November 19th, 1881, p. 386; Grimm's "Deutsche Rechtsalterthümer," p. 121 *seq.*; Du Cange's "Dictionary," and the "Dictionnaire Historique des Institutions, Mœurs, et Coutumes de la France"; Isidore, v., 24; Brewer's "Dictionary of Phrase and Fable," s.vv. *Straw* and *Stipulate*; Adams's "Roman Antiquities," pp. 212, 215; Farrar's "Language and Languages," p. 204; or the same passage in "Chapters on Language," p. 211; Cicero "De Legg." i., 4.

3. (p. 505) *Folklore Record*, ii., 29; "Outlines of Botany," p. 715; Aubrey's "Remaines of Gentilisme," p. 155; *Contemporary Review*, February 1878, p. 524.

4. (p. 506) Boyes' "Illustrations of the Greek Tragedians," p. liv.; Farrar's "Chapters on Language," p. 206, or "Language and Languages, p. 199; Emerson's "Essay on Nature," Chapter III. (Beauty); Robertson's "Sermons," First Series (The Grecian), p. 191; "Sanskrit and its Kindred Literatures," p. 202; *Fraser's Magazine*, November 1870, p. 711.

5. (p. 507) Prof. Rawlinson's "History of Ancient Egypt," i., pp. 241, 242; Wilkinson's "Architecture of Ancient Egypt," p. 33; "Description de l'Egypte," i., pp. 35, 127, 132; King's "Sketches and Studies," p. 70 *seq.*; Smith's "Dictionary of the Bible," art. "Temple," etc.; cp. "Dictionary of Terms in Art" under various headings; *Antiquary*, October 1882, p. 171.

6. (p. 513) I am deeply indebted to Mr. King's excellent article for many suggestions. See "Flora Historica," i., Preface xx.; Brand's "Popular Antiquities," i., p. 521; *Journal of Sacred Literature*, October 1862, on "The Tree of Life"; Gay's "Trivia," ii., 437.

7. (p. 518) *Fraser's Magazine*, November 1870, p. 598. The Greek name of the Linden was φιλύρα, which some connected with the word φίλος, beloved. Hehn, however, in his "Kulturpflanze und Hausthiere," says

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it is certainly connected with φλοιός, bass, or inner bark of trees, and φελλός. See Gubernatis' "Mythologie des Plantes," i., 124; and for the general subject discussed in the paragraph to which this note belongs, Hare's "Essays in Philology," i., 4 *seq.*; "Romance of the London Directory," pp. 48, 129; Dr. Prior's "Popular Names," Preface, xxii.; *Contemporary Review*, February 1878, p. 524. Respecting the Linden, which in Russia is called *Lipa*, it may be noted that the *Lipez*, or genuine Linden honey, is that which is taken from the hive immediately after the Linden tree has flowered. It was a special favourite with our ancestors, who planted it in avenues,—reminding one of the *Unter den Linden* Street in Berlin. See "Outlines of Botany," p. 824; "Flower-Lore" (Belfast), pp. 85, 193.

8. (p. 523) Respecting boundaries, places named after flowers and trees, etc., the following among other works may be consulted: *Gentleman's Magazine*, February 1882; King's "Sketches and Studies," p. 51; "Outlines of Botany," pp. 54-9; "Jest and Earnest," ii., 304; "Plant Lore of Shakespeare," s.v. *Oak*, *Thorn*, etc.; Grimm's "Teutonic Mythology," i., 72, 172; and Taylor's "Names and Places," *passim*. A good article on Devonshire place names may be found in *Transactions of the Devonshire Association*, x., 276 *seq.*, but care must be taken not to place implicit reliance in all the etymologies either in this or any of the other kindred articles unless they are distinctly based on the forms in Domesday.

9. (p. 524) "Treasures of the Earth," p. 222; "Outlines of Botany," pp. 667, 673; Diez' "Romance Dictionary," pp. 115, 117. According to this latter authority, *Carat*, Italian *Carato*, Spanish and Portuguese *Quirate* came from Arabic Qîrâ't, a carob-bean; this name being referable to Greek κεράτιον, diminutive of κέρας, a horn, from the shape of the fruit. *Carob*, however, with its various European equivalents, he derives from Arabic *Kharrûb*. Compare Skeat's "Etymological Dictionary," s.vv. *Carat*, *Carob*; Benfey's "Sanskrit Dictionary," p. 215.

CHAPTER XVIII.

1. (p. 529) It would require a chapter to give a bibliography of witchcraft. I will summarize my remarks as briefly as possible. Respecting the etymology of the word "witch" and its use, as applied to both sexes; Trench's "Select Glossary," s.vv. *Witch*, *Wizard* (and compare *Virgin*, *Harlot*, *Hoyden*, *Maid* and many other words); Horne Tooke's "Diversions

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of Purley," s.vv. *Witch*, *Wicked*, from Anglo-Saxon *wicca* or *wicce*, or, as some suggest, from *wig*, whence *wiglére*, etc. The word "wizard" is connected with Scandinavian *viskr*, "wise," through the French *guiscart*. Cp. *Fraser's Magazine*, November 1872, p. 597; "The Karens of the Golden Chersonese," p. 150; and particularly the able article in the *Transactions of the Royal Society of Literature*, Second Series, Vol. v., Part. II., p. 187 *seq.*; a paper "On the Evil Eye," by James A. Davies, Esq.; "Mythology among the Hebrews," p. 227; *Academy*, November 1880, p. 341. In Devonshire people frequently spoke to me of a certain person or thing having been *overlooked*, *i.e.*, bewitched; showing the close connection with the Evil Eye. Cf. "Credulities Past and Present," p. 169 *seq.*; *Folklore Record*, Vol. iii., Part. II., pp. 288, 290, etc.; most works on Egypt, Turkey, India, China, and other Eastern countries refer to the subject. Brand's "Popular Antiquities," iii., pp. 1-67, supplies much information and many useful references. Respecting the word "hag" see *Fraser's Magazine*, November 1870, p. 605. It is admitted that the Thorn-bush (black and white alike) was connected with witchcraft and magic; but though the Anglo-Saxon words for *hag* and *hedge* were very similar, it does not follow that they were originally connected, though their similarity helps to connect them, as did the words *wice*, Rowan, and *wicce*, a witch. Cf. Trench's "Glossary," s.v. *Hag*, for quotations, and Skeat for etymology. The *hag* was an ugly, lean, cadaverous person, male or female. This leads us to German *hager*, Keltic *hagr*; then, probably, as Professor Max Müller suggests, to our word *hunger*, which may be connected with Sanskrit *kriça*, lean, emaciated, and *kriç* or *karç*, to became thin, to dwindle away. See Benfey's "Sanskrit Dictionary," p. 213; *Contemporary Review*, February 1878, p. 491. I have written more fully on this subject in my "Chips from Many Blocks," published from time to time in the Hong-Kong *Daily Press*, the courteous editor having allowed me for some years past to use his pages for the publication of any matters of literary or scientific interest. *Transactions of Devonshire Association*, xiv., 387.

2. (p. 538) As it will be impossible to fix a note to every quotation, I will here summarize the various sources from which I have drawn my information:—Brand's "Popular Antiquities," iii., pp. 59, 293; *Fraser's Magazine* for November 1870, p. 599; Britten and Dr. Prior, s.vv. *Witch-hazel* or *Elm*; Mrs. Lincoln's "Botany," p. 138; "Freaks and Marvels of Plant Life," p. 294. For the Ash, Dyer's "English Folklore,"

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p. 10; Henderson's "Folklore," p. 17; which is closely connected with the Rowan, concerning which it is impossible to supply full references. See, however, Henderson, pp. 184, 219, 224-6, 268; Gregor's "Folklore of North-East Scotland," p. 188; Brand, iii., 16, 21, 46, 54; *Fraser's Magazine*, November 1870, p. 597; Farrer's "Primitive Manners and Customs," p. 290 *seq.*; Aubrey's "Remaines," p. 247, and the notes and references by Mr. Britten; cp. also the notes to former chapters. Besides being indebted to Brand's "Popular Antiquities" for sundry notes, quotations, and references, I ought to refer to the use I have made of "Flora Historica" for Vervain and Mandrake, to Mr. King's "Sketches and Studies" for the Oak; and these authors supply further references which may be noted by the student. See *Antiquary*, July 1882, p. 14.

3. (p. 542) King's "Sketches and Studies," p. 69; *Nineteenth Century*, September 1878, p. 469; Grotius on Judith x. 3, and Parkhurst, Fuerst, and other Hebrew lexicographers on the word *Shushan*. Cp. Dyer's "English Folklore," p. 9; and *Transactions of the Devonshire Association*, viii., 707. Mr. King supplies the note on Lilies-of-the-Valley to *Notes and Queries* (1850), First Series, ii., p. 512, under the initials "R. J. K."

4. (p. 557) See Mr. Henderson as quoted above. Mr. Conway's two articles on "Mystic trees and flowers" supply some excellent notes, especially in reference to Germany; but he is very sparing in his references, and a little too hasty to be critically accurate. I had proposed introducing some comparisons from Semitic magic and witchcraft, and Chinese sorcery, but the matter must stand over for my other work. Meanwhile the student may be sent to Lenormant's "Chaldean Magic and Sorcery," and his other able works on kindred subjects.

CHAPTER XIX.

1. (p. 586) I have not thought it necessary to affix a large number of references to this chapter, as it is possible briefly to indicate the chief sources from which my information has been drawn. Foremost must be placed Brand's "Popular Antiquities," ii., p. 294 *seq.*; then "The Ceremonial Use of Flowers" in *Nineteenth Century*, September 1878; May 1880; "Mystic Trees and Flowers" in *Fraser's Magazine*, November and December 1870; "Flowers and their Teachings," p. 145 *seq.*; Dyer's

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"English Folklore," Chapter I.; Robinson's "Greek Antiquities," pp. 457-9; "Plant Lore of Shakespeare," s.v. *Rosemary* and other plant-names; "Clavis Calendaria," ii., 206, etc.; Gubernatis' "Mythologie des Plantes," s.v. *Funéraires (arbres et herbes)*; *Folklore Record*, i., pp. 52-3, 159; ii., 29, etc., "Flora Historica"; and "Flora Domestica," as already frequently quoted. Minor references are omitted, not from any wish to detract from the honour due to the writers consulted, but because the works employed have been quoted, and their assistance acknowledged elsewhere. In his "Storia comparata degli usi funebri Indo-Europei," Professor A. de Gubernatis has given some attention to the relation of flowers to the dead; "Mythologie des Plantes," i., p. 253. Respecting the statements on p. 576, I may add a note on the curious custom once in vogue in New Zealand, where, instead of the dead being buried in the ground, they were laid away in hollow trees. It is not long since the news reached us of a huge tree being felled in a storm, which disgorged a whole heap of skeletons. *Academy*, November 11th, 1882, p. 351; January 6th, 1883, pp. 8, 11. Fuller reference to this, and similar customs, must be reserved for treatment in a work on this subject in its relation to foreign countries.

CHAPTER XX.

I have not had the good fortune to come upon any English work devoted to the study of floral wreaths and chaplets, so have been obliged to cull the information conveyed in this chapter from a great variety of sources. Foremost I must place the learned (perhaps a little pedantic) articles by Miss A. Lambert, on "The Ceremonial Use of Flowers," in the *Nineteenth Century*, September 1878, and May 1880. I should have been more largely indebted to that lady had it not been necessary, in a work intended for young people, as well as for the more advanced reader, to avoid as far as possible the use of foreign words and quotations from strange tongues. Where I have found it necessary to introduce Greek or Latin words, I have endeavoured to leave no difficulty behind, but have made the meaning intelligible to those who could not read those languages. In the notes which follow will be found my acknowledgment to such other writers as have afforded me assistance.

1. (p. 593) See "Mythologie des Plantes," by M. Gubernatis, i., 103 *seq.*,

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and the same author's "Storia comparata degli usi Nuziali," Milan (Treves, 2nd Ed). Pliny, Books xxv., xxxi.; "Flora Domestica," p. 51 *seq.*; "Plant Lore of Shakespeare," pp. 23—25, 103; *Gardener's Chronicle*, September 1876. For the Daphne myth see, amongst others, the following works: "Chips from a German Workshop," ii., 93; "Science of Language" (also by Professor Max Müller), ii., 548; Cox's "Aryan Mythology," i., 400; "Language of Flowers," p. 8; "Travels in Albania" (1855), i., 325; Max Müller in *Nineteenth Century*, 1882, p. 119. Spenser, Wordsworth, and others give us poetical versions of the legend in English. Cf. Müller's "Dorians," i., 375 (2nd Ed., 1839). Morris' "English Accidence," p. 84; Diez' "Romance Dictionary," s.v. *Baccalare.* "The Low Latin was *baccalarius*, which, in the sense of an academician not yet admitted to his degree, was corrupted to *baccalaureus, do baccharo e do sempre verde louro.* Lusiad (Camœns), 3, 97; Edwards' "The Russians at Home and Abroad," i., 160; "Frithiof's Saga," p. xxi.; "Plant Lore of Shakespeare," s.vv. *Bay, Laurel.*

2. (610) "Flora Domestica," pp. 17, 260, 262; *Fraser's Magazine*, November 1870, p. 596; "Historical Parallels" (1831), i., 183, and references; "Colour Sense," pp. 232, 238, 245; Prior's "Popular Names," p. 199; Grimm's "Teutonic Mythology," i., 58; Bonwick, "Daily Life of the Tasmanians," p. 27; "Voyage in the Sunbeam," etc.; see Earle's "Plant Names," p. xciv; "Flora Historica," ii., 169 *seq.* "Crowns and Coronations," by Wm. Jones, F.S.A., which has just appeared, has some interesting notes on crowns made of plants.

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ADDITIONS AND CORRECTIONS.

Page 5.—Compare pp. 69, 72.

Page 8.—With the Quaking Grass compare the Aspen, p. 375.

Page 9.—On the Pear-tree see *Graphic*, October 27th, 1883, p. 417, and compare the statement with that on p. 197 respecting the Myrtle.

Page 26.—"D'après un conte populaire anglais, les Elfes prennent un soin tout particulier des tulipes et protègent ceux qui les cultivent" ("Myth. des Plantes," ii., 365). Does this refer to the story we have related?

Page 31.—The name "Harebell" should doubtless be written "Hairbell" when it refers to the Campanula, which bears flowers like "bells" on a "hair." But see Prior and Britten.

Page 38.—"Miklosich rapporte aussi au mot latin *rosa* le nom de la fée champêtre et ondine printanière, *russalka*" ("Myth. des Plantes," ii., p. 322, also p. 43). The author adds: "Chez les Slovènes, etc., les roses aient fourni le nom *rusalija* donné à la fête du printemps." Others derive the name from *rus*, old Slavonic for "stream," connected with *rosá*, "dew," Latin *ros*. See Ralston, and Tiele: "Outlines of the History of Ancient Religions," p. 184. Thus the word occasions the same difficulty as the Rosemary has done.

Page 51.—With the Blackberry superstition compare p. 154, also *Folklore Journal*, i. (1883), pp. 358 (Melon), 365; also *Western Antiquary*, ii., pp. 116, 126, 134, 137.

Page 55.—The same custom exists in Yutacan. See *Folklore Journal*, i., pp. 251-2; *Folklore Record*, iv., p. 109.

Page 65.—"Every corn of wheat, if split, will be seen to bear the impress of the Madonna and child." This Magyar belief may be compared with the Kirn-baby. See *Folklore Journal*, i., p. 358; "Myth. des Plantes," ii., 156 *et seq.*

For "Linapis," *read* "Sinapis."

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Page 68.—Around Banbury the catkins of Popular (*Populus alba*) are called Devil's Fingers, and it is supposed to be unlucky to pick them up. The same name is applied in Oxon and Northants to the caterpillar of the Tiger Moth.

Page 71.—Richardson says: "The Arabians call the Mandrake 'the Devil's Candle,' on account of its shining appearance in the night."

Page 72.—I have stated that the Thormantle may possibly be the Burdock (see p. 166), and in "A Glossary of Devonshire Plant Names" gave various reasons for my conclusion, one being that in Denmark this plant bears the name of *Tordenskreppe*. But some regard it as a corruption of Tormentil, which obtained its name of *Potentilla* from its supposed potency in fevers. See *supra*, p. 547, Britten and Holland's "Dictionary," and *Western Antiquary*, ii., p. 202.

Page 81.—See the note to p. 38 on "Russalka."

Page 86.—For "Ladie Smocks" *read* "Ladie Smockes."

Page 90.—Moore quotes Jackson respecting the roses of the Jinan (not Sinan) Nile. Cf. "Language of Flowers," p. 39; Moore's Works (Excelsior Ed.), pp. 350, 428.

Page 96.—Correct "Gray" to "Gay."

Page 101.—On "Mary's Hand" compare "Myth. des Plantes," ii., p. 324; and see "Outlines of Botany," p. 858.

Page 103.—May dolls are still carried round on May day in Northants, when a pretty ditty is sung by the children. Compare p. 247.

Page 110.—See Chapter I. of "Oriental Flower Lore," shortly to be published; especially the section on "Nuptial Flower Lore in the East."

Page 135.—"Le professeur Mantegazza a encore trouvé, dans l'île de Sardaigne, des hommes qui se nourissent avec *un pain de glands*" (du chêne) "Myth. des Plantes," ii., p. 68, note 2.

Page 148.—On Baldur, see besides the authorities given on p. 637, Tiele: "Outlines of Ancient Religions," p. 197, and the works quoted by him on pp. 188 *seq.*; Tylor, "Primitive Culture," i., p. 419; "God in History," ii., 408; Cox, "Aryan Mythology," ii., 93, etc.

Page 153.—For "Ornithgalum," *read* "Ornithogalum."

Page 157.—See note 5 on page 638, and *Academy* (1883), July 7th, p. 5; 14th, p. 30; 21st, p. 47.

Page 168.—*Coronella* is a vulgar form of *Coronilla*, as "Laurestinus" (p. 161) is of "Laurustinus." See Britten's "Dictionary," p. 300.

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Page 169.—In the first line of the new paragraph, "Mercury" should give place to "Hercules.

Page 176.—See "The Queen of Flowers," by the present writer.

Page 183.—In Oxon we find a Holy Thorn or Christ's Thorn (*Cratægus Pyracantha*). Here, as in Cheshire, there is a tradition that this plant formed the crown of thorns. In some places it is trained in the form of a crown, and looks very pretty in the winter with its red fruit, like large drops of blood. "If the Myrtle grows in the form of a crown, there will be a wedding in the house," say the modern Greeks. See Britten, p. 104; *Folklore Journal*, i., 383; *Hull Annual* for 1883.

Page 187.—See "Myth. des Plantes," i., 194; ii., 44, 362.

Page 209.—Compare *Western Antiquary*, ii.; various communications on Western sayings.

Page 212.—See "The Queen of Flowers," now in preparation.

Page 226.—In Japan, at the New Year, oranges, called *dai-dai* (Chinese *tai-tai*=generation to generation), are hung up to intimate the desire that the family may live long.

Page 228.—See *Western Antiquary*, ii., 210 *et seq.*, and note the fact that Mid-Lent Sunday is called Fig Sunday in Oxon and Northants. Fig puddings are used at this season in some places (see Brand). It has been suggested to me that this is a survival of the old custom of eating Figs during Lent by the Greeks and others.

Page 229.—See p. 599. During the present year I saw *Oak boughs* placed outside the doors of those houses which supplied refreshments at the village feast or club in Somersetshire. Cf. "Myth. des Plantes," ii., p. 83: "Nous savons que, dans la province de Bologne et ailleurs, sur les hôtelleries de campagne, on met comme enseigne des *branches de chêne*." See Dyer's "Folklore of Shakespeare," p. 212.

Page 244.—See *Western Antiquary*, ii., pp. 19, 55, 61; *Folklore Journal*, i., 356, for similar custom at Easter, and compare the Burmese customs recorded by Forbes, Fytche, and others.

Page 263.—Compare "Myth. des Plantes," ii., pp. 71-2, and the references.

Page 269.—The Swiss say, "Never bring the flower of the Periwinkle into the house; if you do so strife will follow." *Folklore Journal*, i., 380.

Page 270.—Garlic is employed among the Magyars for scouring a house which has been visited by uncanny creatures. *Ibid.*, p. 361.

Page 272.—For "Rönu" *read* "Rönn." See Prior.

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Page 274.—"Hypericum" means "Contra dæmonum." The explanation in the text is not strictly accurate.

Page 279.—With the "Paris" compare notes and etymology in Tiele's "Outlines of Ancient Religions," pp. 174, 175.

Page 285.—Insert the figure [6] after *Virgula divina.*

Page 289.—For "Button-beads" *read* "Button-heads."

Page 290.—In the first line reference is made to the Ashleaf charm. Compare p. 15 for modern instances, and Brand, iii., 290. For "smooth" *read* "even," the idea being, that if a leaf of unusual form, without an odd leaflet at the end, can be found, it will ensure to the finder an even or double existence, or, instead of single blessedness, married life. See pp. 297-8 for further examples.

Page 302.—"Myth. des Plantes," ii., pp. 68-9 for Scandinavian, Arcadian and Roman ideas respecting "Ashmen."

Page 312.—Insert "because" in the quotation from Gerarde, and *read* "mawe" for "mame" on p. 313.

Page 316.—In the last line, for "Varley" *read* "Barley."

Page 318.—For "Hempseed Ison" *read* "Hempseed I sow.

Page 319.—For "curious prefume" *read* "curious perfume."

Page 331.—To note on p. 649 add the following: *Pushpa-âsâra,* "shower of flowers," Gildemeister's Ed. of *Meghadûta*; *Prakîrna-kusuma-utkarâ,* "strewed with plenty of flowers," *Râmâyana* (Ed. Schlegel), i., 77, 7; Benfey, "Sanskrit Dictionary," pp. 93, 111, etc.; "Flora Symbolica," p. 71; *Nineteenth Century,* September 1878, p. 46.

Page 332.—In line 3 for "have" read "has."

Page 339.—In the poetry "lip" (not lips) rhymes with "sip."

Page 346.—"In Holstein there is a saying, that if you eat the first three Daisies that you find in the spring, you will not suffer from fever during the year" (*Folklore Journal,* i., p. 383).

Page 353.—Consult "Folk Medicine," by W. G. Black, F.S.A., published by the Folklore Society, 1883, and the works there quoted. Also Dyer's "Folklore of Plants," and "Folklore of Shakespeare."

Page 379.—In the footnote *read* "religieux."

Page 399.—See p. 595 and "Myth. des Plantes," ii., 79. Perhaps "Civic" is more correct than "Civil"; see Clarke's "Introduction to Heraldry," s.v. *Civic.*

Page 410.—For "Lavendar" *read* "Lavender."

Page 417.—The explanation of the name Lettuce is popularly rather than

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scientifically accurate. The same may be said of some other explanations in this section. See Prior and Skeat.

Page 426.—See Britten, Skeat, Prior, and others on the various forms and suggested derivations of the word Cowslip.

Page 432.—See Prof. Max Müller's note quoted on p. 10.

Page 433.—"Mother of Dawn," Homer's "Iliad," i., 477, viii., 1, etc. The word ἠριγένεια has been variously rendered. See Buttmann's "Lexilogus," 3rd Ed., 1846, p. 43; Duncan's "Clavis Homerica," Ed. 1831, p. 46: "Vernus, matutinus, manè genitus . . . *est* epith. *Auroræ*, Anglicè 'daughter of the dawn.'" So Pope. In "The Iliad of Homer," literally translated, with notes, T. A. Buckley, B.A., Bohn, 1867, p. 17, translates it "mother of dawn," and adds "See Loewe in Od. ii., 1, and my translation. Kennedy renders it 'ushering in the dawn.'" In the "Iliad," by S. Clarke, 1825, we have "mane-genita" as the Latin equivalent. For the myths connected with it the reader may consult Müller and Cox on Ushas, Eos, etc.

Page 475.—See "A Season among the Wild Flowers," p. 194; Britten's "Dictionary," p. 73.

Page 493.—For "insitilia" *read* "insititia."

Page 495.—Some notes on the Chequer recently appeared in the *Academy*.

Page 501.—See the *Graphic* of August 25th, 1883, p. 184, for an Illustration of the custom of Crowning a Rose Queen recently introduced by Father Nugee, and Martin's "Langage des Fleurs," 79 *et seq.*; *The Ladies' Monthly Museum*, 1828, p. 121.

Page 505.—See "Birthday Trees" in "Oriental Flower Lore," Chapter I. For "Veirgil" *read* "Vergil."

Page 520.—On the etymology of Rhodes see *Academy*, September 9th, 1882, p. 183, *contra* Rawlinson, "Origin of Nations."

Page 536.—Professor Skeat in *Academy*, January 20th, 1883, p. 47, reviewing "Folk Etymology" and commenting on Prior.

Page 550.—See "Myth. des Plantes," ii., s.v. *Chêne*.

Page 551.—"Fairy Eggs." Elsewhere the Chestnut is employed by the fees. *Ibid.*, p. 62.

Page 570.—On the Basil see "Myth. des Plantes," ii., pp. 35 *seq.*, 43, 363; "Flora Symbolica," p. 170. It is also called Tulasi or Tulsi. For a legend respecting it see *Folklore Journal*, i., p. 377. Its wood is made into rosaries. *Athenæum*, February 9th, 1878, p. 188, reprinted in

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"Modern India" (M. Williams, 1878), p. 78; *Academy*, August 1877, p. 147.

Page 595.—This notice of Russian flower-lore and the dead contrasts strangely with the following statement, taken from the *Graphic* of October 27th, 1883, p. 411:—"The funeral wreaths covering Tourguénieff's coffin were positively subjected to import duties on crossing the Russian frontier, as the Customs kept the coffin four days, and rigidly scrutinised the wreaths, which they finally taxed to the amount of £2." Contrast the note in the Introduction (p. 14) respecting the Russian Universities and Mr. Darwin. But even in this case the collections were at first made in secret, until the Minister of the Interior issued a notification to the effect that they might be publicly made.

Page 600.—See an article on "Rush-bearing" at Grasmere in *Daily News*, August 1st, 1882.

Page 606.—For "Tamara" *read* "Zamara."

In connection with the last chapter see the description of various kinds of crowns in the usual works on Heraldry.

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